

THE ETUDE

October

1942

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music magazine

Joannes & Martha





"Advance Planning Is a Success Essential" PREPARE FOR YOUR CHRISTMAS PROGRAM NOW!

Cantatas for Every Choir, Large or Small, Trained or Untrained, Are Included in These Offerings. See Them at Your Dealer's Or Send for an "On Approval" Examination Copy.

Just Published! O LITTLE TOWN OF BETHLEHEM

A Christmas Cantata for Volunteer Choir
Text by Elsie Duncan Yale Music by Lawrence Keating

The theme of this work centers in the birthplace of our Saviour and the wonderful things that occurred there under a starry sky long years ago. Both the text and the music that they lead to the old story of the Nativity make this cantata ideal and sincere, and the beauty and freshness are devotional and sincere, and the beauty and freshness are devotional and sincere, and the beauty and freshness are devotional and sincere.

Price, 60 cents

THE MANGER CHILD

Cantata for Mixed Voices

By William Baines Price, 60 cents
A very easy, yet impressive cantata. Opportunities for solo and duet work. The choir of average quality would find this a most enjoyable contribution in the Christmas service. Time, about 30 minutes.

THE MONARCH DIVINE

Cantata for Mixed Voices

By Lawrence Keating Price, 60 cents
This Christmas cantata for the volunteer choir is a true telling of the beautiful Christmas story. It presents 12 main numbers, including solo for soprano, alto and bass, duets, choruses for men, women and children, and a grand finale. The text was written for the choir. The text was written for the choir. The text was written for the choir.

THE GREATEST GIFT

Cantata for Mixed Voices

By H. W. Parrie Price, 75 cents
The twelve gifts of this composer are displayed in good advantage in this brilliant and effective Christmas cantata.

THE WONDROUS LIGHT

Cantata for Mixed Voices

By R. M. Stull Price, 60 cents
In easy solo and choruses will the Christmas story be told in a well written number. Time, 30 minutes.

THE MANGER AND THE STAR

Cantata for Mixed Voices

By R. M. Stull Price, 60 cents
In using material for the above Christmas program many directors choose this cantata which offers most pleasing opportunity for each solo and contains more exceptionally fine choral numbers. Time for rendition, approximately 40 minutes.

THE PROMISED CHILD

Cantata for Mixed Voices

By R. M. Stull Price, 60 cents
A good, then choral cantata for a mixed choir. Time, 30 minutes.

A Single Copy of Any of These Works Cheerfully Sent "On Approval." Complete Descriptive List of Christmas Cantatas, Solos, etc. Supplied on Request.

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THE INFANT HOLY

Cantata for Mixed Voices

By Louise E. Stairs Price, 60 cents
This is a fine cantata in the field of religious music. It has been written with this unusually melodious cantata. The reasons, however, are obvious. The cantata is a most useful work for choirs of average quality. There are 12 numbers for each of the four solo voices, duets for Soprano and Alto, and a lovely trio for Women's Voices. The words were written and selected by Elsie Duncan Yale, noted authority of religious texts. The entire work is pervaded with that fine, poetic spirit of the Holy Season. About forty-five minutes are required for performance.

THE HERALD ANGELS

Cantata for Mixed Voices

By R. M. Stull Price, 60 cents
This is a fine cantata in the field of religious music. It has been written with this unusually melodious cantata. The reasons, however, are obvious. The cantata is a most useful work for choirs of average quality. There are 12 numbers for each of the four solo voices, duets for Soprano and Alto, and a lovely trio for Women's Voices. The words were written and selected by Elsie Duncan Yale, noted authority of religious texts. The entire work is pervaded with that fine, poetic spirit of the Holy Season. About forty-five minutes are required for performance.

THE AWAKENING

Cantata for Two-Part Treble Voices or Junior Choir

By William Baines Price, 60 cents
There is a fine cantata in the field of religious music. It has been written with this unusually melodious cantata. The reasons, however, are obvious. The cantata is a most useful work for choirs of average quality. There are 12 numbers for each of the four solo voices, duets for Soprano and Alto, and a lovely trio for Women's Voices. The words were written and selected by Elsie Duncan Yale, noted authority of religious texts. The entire work is pervaded with that fine, poetic spirit of the Holy Season. About forty-five minutes are required for performance.

THE FESTIVAL OF THE NATIVITY

Cantata for Two-Part Treble Voices or Junior Choir

By William Baines Price, 60 cents
A short and compact church cantata for Junior choir.

HERALDS OF PRAISE

Cantata for Mixed Voices

By Louise E. Stairs Price, 60 cents
There is a fine cantata in the field of religious music. It has been written with this unusually melodious cantata. The reasons, however, are obvious. The cantata is a most useful work for choirs of average quality. There are 12 numbers for each of the four solo voices, duets for Soprano and Alto, and a lovely trio for Women's Voices. The words were written and selected by Elsie Duncan Yale, noted authority of religious texts. The entire work is pervaded with that fine, poetic spirit of the Holy Season. About forty-five minutes are required for performance.

THE CHILD OF BETHLEHEM

Cantata for Mixed Voices

By Louise E. Stairs Price, 60 cents
The average volunteer choir will find pleasure in rendering this work. The short solos, duets, trios and choruses make the cantata a most useful and the text will appeal to all who love the beautiful Christmas story. Time, 45 minutes.

THE MANGER KING

Cantata for Mixed Voices

By Alfred Wooler Price, 60 cents
This is a fine cantata in the field of religious music. It has been written with this unusually melodious cantata. The reasons, however, are obvious. The cantata is a most useful work for choirs of average quality. There are 12 numbers for each of the four solo voices, duets for Soprano and Alto, and a lovely trio for Women's Voices. The words were written and selected by Elsie Duncan Yale, noted authority of religious texts. The entire work is pervaded with that fine, poetic spirit of the Holy Season. About forty-five minutes are required for performance.

THE WORLD'S TRUE LIGHT

Cantata for Mixed Voices

By R. M. Stull Price, 60 cents
With low solo and choral choruses this cantata is a most useful work for choirs of average quality. There are 12 numbers for each of the four solo voices, duets for Soprano and Alto, and a lovely trio for Women's Voices. The words were written and selected by Elsie Duncan Yale, noted authority of religious texts. The entire work is pervaded with that fine, poetic spirit of the Holy Season. About forty-five minutes are required for performance.

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WHILE SHEPHERDS WATCHED

Cantata for Mixed Voices

By Lawrence Keating Price, 60 cents
The composer's glowing pictures in the field of religious music has been furthered with this unusually melodious cantata. The reasons, however, are obvious. The cantata is a most useful work for choirs of average quality. There are 12 numbers for each of the four solo voices, duets for Soprano and Alto, and a lovely trio for Women's Voices. The words were written and selected by Elsie Duncan Yale, noted authority of religious texts. The entire work is pervaded with that fine, poetic spirit of the Holy Season. About forty-five minutes are required for performance.

HOSANNA IN THE HIGHEST

Cantata for Mixed Voices

By Alfred Wooler Price, 60 cents
This is a fine cantata in the field of religious music. It has been written with this unusually melodious cantata. The reasons, however, are obvious. The cantata is a most useful work for choirs of average quality. There are 12 numbers for each of the four solo voices, duets for Soprano and Alto, and a lovely trio for Women's Voices. The words were written and selected by Elsie Duncan Yale, noted authority of religious texts. The entire work is pervaded with that fine, poetic spirit of the Holy Season. About forty-five minutes are required for performance.

THE BIRTHDAY OF THE KING

Cantata for Mixed Voices

By Norwood Dale Price, 60 cents
An attractive cantata for the Christmas story in a most beautiful and dramatic setting. No vocal demands on solo voices and all the voices in the choir. Time, 45 minutes.

THE WORLD'S TRUE LIGHT

Cantata for Mixed Voices

By R. M. Stull Price, 60 cents
With low solo and choral choruses this cantata is a most useful work for choirs of average quality. There are 12 numbers for each of the four solo voices, duets for Soprano and Alto, and a lovely trio for Women's Voices. The words were written and selected by Elsie Duncan Yale, noted authority of religious texts. The entire work is pervaded with that fine, poetic spirit of the Holy Season. About forty-five minutes are required for performance.

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THE MANGER KING

Cantata for Mixed Voices

DR. WALTER DAMROSCH will conduct the world premiere of his new opera, "The Opera Cloak," when it is presented by the New Opera Company of New York City during its second season, which opens on November 3. The stage director will be Felix Brentano and the production will be designed by Eugene B. Dunkel.

NICOLAI MALCO, conductor of the Chicago Woman's Symphony and former guest conductor at Ravinia, is announced as conductor of the Grand Rapids (Michigan) Symphony Orchestra for the 1942-43 season.

THE PHILADELPHIA ORCHESTRA will open its season on October 2 with Eugene Ormandy conducting. The regular quota of seventy-six concerts in Philadelphia will be presented, together with more than sixty-five concerts in other leading cities of the country. Soloists engaged to appear include Fritz Kreisler, Joseph Szigeti, Oscar Shumsky, and Carroll Glenn, Violins; Claudio Arrau, Arthur Schnabel, Rudolf Serkin, and Arnold Estrella, pianists; Gregor Piatigorsky, violoncellist; and Helen Traubel, soprano. Guest conductors will include Arturo Toscanini, Wilhelm Steinberg, and Saul Caston.

FREDERICK A. WILLIAMS, composer and teacher, died on July 31, at Cleveland Heights, Ohio, at the age of 73. He was born at Oberlin, Ohio, March 5, 1869, and studied with James A. Rogers, W. G. Smith, and W. H. Sherwood. Since 1890 he had been active in Cleveland as composer, pianist, and teacher. He was a teacher also at Mount Union College Conservatory of Music. His compositions number several hundred. He was a charter member and the first treasurer of the Musicians Guild of Cleveland.

ARNALDO ESTRELLA, young Rio de Janeiro pianist, is announced as the winner of the first Columbia Concerts Award for Young Brazilian Pianists. The prize entitles him to a debut as soloist with the New York Philharmonic-Symphony Orchestra, a Town Hall recital, and appearances with the orchestra in other parts of the country. Mr. Estrella began his career as official pianist of the Municipal Orchestra of Rio de Janeiro, and has given many recitals in his native country.

HUGH McAMIS, distinguished organist and composer, died August 19, at San Antonio, Texas, not two weeks after being induced into the armed forces to be assistant to the head chaplain at Camp Walcott, Texas. For the past thirteen years he had been organist and choirmaster of All Saints' Episcopal Church, Grand Noix, New York, and he was nationally known as an organ recitalist. He was born in San Antonio, Texas, in 1899, and after studying with local teachers he entered the Gulliver Organ School in New York, from which he was graduated in 1919. Later he studied with Widor and Bonnet in Paris. He was widely known for his recitals.

A SACRED SONG CONTEST with a record of the Junior choir and a second award of fifty dollars is announced by The Harmony Music Publishers, 444 East Jackson Boulevard, Chicago, Illinois. The contest is open to any resident of the United States or Canada. Composers desire to enter this contest may secure full details from the address given here. The contest closes October 31.

THE PADREWSKI FUND PRIZE COMPETITION for 1942 is announced by the Trustees. Two awards of \$1,000 each are to be given—one prize for the best work for Symphony or Chamber orchestra and the other award to the best piece of chamber music, with or without can-can rhythms, or to those born abroad of American parents. The closing date is December 31, and full particulars may be secured from the Secretary, Mrs. Elizabeth C. Allen, 10 Museum Road, Boston, Mass.

AN AWARD OF \$100 IS OFFERED by the A. W. Gray Company, under the auspices of the American Guild of Organists, to the composer of the best anthem submitted by a musician residing in the United States or Canada. The text may be selected by the composer but must be in English.

ALBERT N. HOXIE, who attained national fame as leader of the Philadelphia Harmonica Band and teacher of the harmonica to more than 100,000 boys, died in East Sandwich, Massachusetts, on August 20, at the age of 58. He was born at Boston, Massachusetts, September 3, 1884, and later settled in Philadelphia, where he divided his time between business interests and various musical projects.

FOUR AWARDS OF \$1,000 are announced by the National Federation of Music Clubs for the outstanding violinist, pianist, man and woman singer, to be selected by a group of nationally known judges at the Biennial Convention of the Federation to be held in Detroit, in May, 1943. Full details of the contest and student musicians' contests may be secured from Mrs. John McClure Chase, 600 W. 110th Street, New York City, and Mrs. Eva Whitford Lovette, 1736 Connecticut Avenue, Washington, D. C.

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The World of Music

HERE, THERE, AND EVERYWHERE
IN THE MUSICAL WORLD

GREGOR FITELBERG, who, in the early Twenties, was associated with the Diaghileff Ballet, has been engaged as guest conductor with the Ballet Russe de Monte Carlo. He will conduct the orchestra of the Ballet in the key cities of its 1942-43 tour. Mr. Fitelberg has been conductor of leading European orchestras, including the Berlin Philharmonic Orchestra, the Warsaw Philharmonic Orchestra, and the Polish Radio Orchestra.

MUSORGSKY'S "BORIS GODUNOV," with the music in the original form but with the new orchestral version by Dmitri Shostakovich, will be produced for the first time in America by Leopold Stokowski and the New Opera Company during the coming season. It will be sung in English and will be an event of first importance in the history of this opera. It will mark the first performance in this country in any but the revised form, made by Rimsky-Korsakoff after Musorgsky's death. It is this later version which always has been used by the Metropolitan Opera Company.

A COMPE... AN OPERA by an American-born composer is announced by Mrs. Lytle Hall, president of the New Opera Company, New York. The award is \$1,000 cash and a guarantee of a performance by the New Opera Company. The contest closes November 1, and full details may be secured by addressing the New Opera Company, 113 West Fifty-seventh Street, New York City.

THE SIXTH ANNUAL COMPETITION for the W. W. Kimball Company prize of \$100 is announced by the Chicago Singing Teachers Guild; the prize this season to be awarded to the composer submitting the best setting for solo voice, with piano accompaniment of a text to be selected by the composer himself. Publication of the winning manuscript also is guaranteed by the Guild. Full details may be secured from Walter Allen Stull, P. O. Box 694, Evanston, Illinois.

THE THIRD NATIONWIDE COMPOSITION CONTEST of the National Federation of Music Clubs, to give recognition to native creative talent, is announced by the committee in charge of the event. The contest this year will be limited to two classifications—a chamber music work and a choral composition. The choral competition closed on July 1 and the chamber music contest will close on November 1. Full details may be secured from Miss Helen L. Gunderson, National Contest Chairman, Louisiana State University, University Station, Baton Rouge, Louisiana.

DR. HENRY EICHHEIM, internationally known composer, conductor, and violinist, died August 22, at Montecito, near Santa Barbara, California. He was born in Chicago on January 3, 1870, and following his studies at the Chicago Musical College and with Leopold Lichtner, he became a first violinist of the Boston Symphony Orchestra, where he remained for twenty years. A visit to Japan and China aroused his interest in oriental music; and many of his later works were the result of this inspiration. He also collected many unusual instruments during his tours in the Far East.

(Continued on Page 702)

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(Continued on Page 702)

RICHTER'S KINDERGARTEN CLASS BOOK (\$1.00)

MY PIANO BOOK —IN TWO PARTS (50c Each Part)
Designed to follow the author's successful "Kindergarten Class Book," this new work in two parts

prepares the 6 to 8 year old beginner for the average first and second book with lessons that progress very easily from four-finger position studies to more advanced work, one point at a time. Included are delightful little exercises, solos, and duets—nearly all with texts and illustrations. A sane, well-balanced piano method which any teacher will find a success with her early grade pupils.

MY FIRST SONG BOOK (75c)
This collection of forty songs, presented so the young piano beginner may play and sing them, makes the music knowledge being gained by the child a matter of real interest and enjoyment. Experienced teachers realize how a book of this character can prove to be one of the best things to place in the young beginner's hands during the first lessons since it not only helps develop piano playing ability, but also helps the little one interest those in the home who want to see results for the expenditures made to cover music lessons.

PLAY AND SING (75c)
Like its predecessor, *My First Song Book*, this collection of song arrangements does not exceed grade two in difficulty. Here we find School Songs, Songs of Other Lands, Songs of My Country, Songs from Operas, and songs My Grandparents Sang Long Ago. In all, there are over forty individual song selections. It is safe to say that in these days of radio broadcasting almost every child is familiar with the melodies of these songs, and with these easy arrangements, any second grade pupil can play them in satisfactory form.

STUNTS FOR PIANO (60c)
 "Stunts for Piano" appeals to the natural love of play that exists in children. How much more fun it is when technique, fundamentally, is likened to *The Rules Game, Broad Jump, Climbing a Pole, Leap Frog, Jump over Self*, and other sports and play activities, rather than as just plain studies. Clever illustrations in the shape of "matchbook" drawings picture each activity and lend added interest and attractiveness to this book for little pupils in their first year.

A CHILD'S JOURNEY (Role Songs) (75c)
Mrs. Kibbler, in this book of sixteen songs, presents stories or individuals, scenes, and events a child might encounter on a holiday. "I see these are songs for Halloween, Thanksgiving, and Christmas. Titles, texts and tunes are most interesting and the piano accompaniments are quite simple. In fact, the songs are sufficiently rhythmic to be sung without accompaniment. Primary grade teachers, ever on the lookout for new material, will welcome this publication as a valuable addition to their teaching repertoire."

CINDERELLA (80c)

This musical book, which is based on the familiar tale of *Jack and Jill*, may be put to many uses. Detailed suggestions for recital programs utilizing the story are outlined. It is especially suitable as a book for a number of teacher to read and play for a child. For piano classes, it provides excellent supplementary material in which the music can be used for "extra work" and the illustrations accompanying each piece may be added for "busy work". The story is illustrated with piano solos of about second grade. Some of them are with words which may be sung.

JACK AND THE BEANSTALK (50-)

NUTCRACKER SUITE (TSCHAIKOWSKY) (75c)

SONGS OF STEPHEN FOSTER (75c)

MY OWN HYMN BOOK (75c)
In this book MRS. RICHARDS has chosen some of the best hymns that have been written, and has arranged them in a way that will make them easy to sing. The book is divided into four parts: 1. Hymns for the Church. 2. Hymns for the Home. 3. Hymns for the School. 4. Hymns for the Young. The book is illustrated with a beautiful picture of a church, and the title page. The "Life of the Composer" is the preface.

CHRISTMAS CAROLS (Piano Duets) (75c)

These arrangements make possible the participation of young pianists and singers in the Christmas entertainment program if their level is below, or the duets are written for the pianistic capabilities of young players. And the texts of many songs are good. The duets include:

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 Rica, Cuba, Dominican Republic, ...
 Paraguay, Republic of Honduras ...
 founded; \$2.75 a year. All other ...

MANY OF OUR FRIENDS have honored us by consulting us about their advertising plans. This imposes a very serious responsibility upon us. Of course everyone knows that immense fortunes have been created with the indispensable assistance of sound, practical, truthful advertising. On the other hand, it is no difficult matter to make an advertising expenditure which is disappointing. Your Editor, when he was a youthful teacher, remembers one thoroughly dignified piece of publicity, a four page circular printed in red and black, that cost only eight dollars, to which could be credited patronage during the ensuing two years totaling over fourteen hundred dollars.

Advertising is a subject which calls for the best type of brains, trained for years in many different branches, and seasoned with long experience and numberless contacts with the larger public. The advertising copy writer must be gifted with an instinctive sense of selectivity for the right word, the right design, and the logical, compelling inspiration to induce the prospective customer to buy. Then, if other conditions are right, profitable business may result.

Last month we quoted the late Edward W. Bok's very pertinent definition of good advertising, "truth in action." An advertisement that is not definitely truthful, like all misleading statements, may produce temporary returns but in the long run lead to failure. Why? Because the main value in advertising comes from cumulative effort. It is like regular deposits in a bank, bearing compound interest.

A noted novelist once said to us, "Advertising is the voice of the market place. The fellow who hollers the loudest gets the business." This is only partly true. Large space in newspapers or in magazines commands attention if the "copy" is right, but if the business offer behind the advertisement is not sound, or is not presented in good taste and good faith, or if it does not supply a real human need, the whole outlay of money and effort may be lost.

We know one musical advertiser who used to employ a great amount of space in his advertising and for a time apparently met with unusual success and piled up a small

fortune. His advertising, however, was untruthful and in the end his mansion of fraud toppled down, carrying him to disaster.

We believe, especially this year, that teachers of music should give more serious attention to the right kind of advertising, because the wartime restrictions which are keeping millions at home make music one of the most delightful of all hearthside activities. All professional advertising must be done in a way to preserve a legitimate equilibrium between the artistic appeal and sound business methods. The advertisement in print is only a small but very significant part of the teacher's relations with the public. The teacher's professional ability, his integrity, his dress, his studio decoration, his good taste, his circle of acquaintances, his language, his progressiveness, his disposition, his social contacts, and his general all around citizenship are all important advertising assets. If he is lacking in these things his printed advertising cannot help him very much.

How to go about finding patrons through print is of course a serious problem. Advertising men call the means selected "media." The teacher's advertising appeal may be wasted if it appears in the wrong newspaper or magazine. A newspaper in which only one in a thousand readers is interested in music cannot be considered a good medium. An advertisement designed to secure pupils

which is inserted in a medium which does not go to homes of prospective pupils but to a relatively small group of the teacher's fellow professionals, must be looked upon as "vanity" advertising, unless the teacher is making a special appeal to very advanced pupils.

Thus, in the selection of media, the teacher must choose those means which can be expected to reach the most potential patrons at the most economical expenditure. Perhaps this means that you should use a well planned, attractive novel circular, rather than a daily paper or periodical. After the circular is prepared, the important matter of wise distribution arises. We have known teachers to have a large stock of excellent circulars on hand for years without seeing to it that they were "planted" where patronage might grow.

(Continued on Page 70)



Octet from the Dartmouth College Glee Club

IT TAKES UP A GOOD DEAL of time and there is no special credit given for it. Yet college men by the thousands this fall will enthusiastically try out for glee clubs, each with high hopes of passing the time tests.

It is not because they cannot rate admittance to the two-fisted activities of the campus—the fact of the matter is that some glee club members are also football players or big men of the campus. It is not because glee club membership will constitute one effortless round of vocal music—they know they must give months of time and hours of strict attention to rehearsals, or be shown the exit sign. They join glee clubs for the joy of singing interesting music under the inspiring leadership of able directors.

Opportunities such as are now available did not always exist. Prior to 1919, a curious situation prevailed in the colleges of this country. We believed our young men capable of absorbing difficult academic subjects, but when it came to the glee club, they were using what was definitely primary grade material. A glee club concert usually consisted of an abundance of "rah rah" spirit, a few really lovely college songs, and a good deal of banal "hodgepodge," sung to the plinking of mandolins and banjos, for the mandolin and banjo club was generally asked to join in on all special occasions. It had a "boys will be boys" effervescence for a quarter of an hour or so, then it flattened out like a long exposed carbonated drink. Auditors found it monotonous and glanced sleepily at their watches. Its ineptitude as a bid for prolonged attention could not be denied.

Time for a Change

One glee club leader, Dr. Davison of Harvard University, decided to do something about it. His

are learning. Handel, Franck, Offenbach, Brahms, Buxtehude, college songs, Bach, Randall Thompson, spirituals, Tchaikovsky, Moussorgsky, folks songs and glees, Jerome Kern, Palestrina—a kaleidoscope of color and style is represented. Not esoteric music. But music of substance and diversification that can arrest and hold keen, young, college-grade intellects.

College glee club men still have a very good time. A change in their music has not dimmed their exuberance or blacked out their fun. They enjoy their membership all the way from drilling on the most delicate nuance to guffawing when the tenor, who thinks he is professional stuff, cracks on a high note. As one leader puts it, "They have the happy faculty of not taking themselves too awfully seriously." They sing the best music which they strive to interpret with highest artistic excellence.

A Glee Club Contest

Last spring, Fred Waring of radio and screen fame staged a nationwide contest for men's glee clubs, stipulating that the programs given should include one contest piece and one college song—beyond that, selections of the numbers was left to club directors. Being a showman, he also stipulated that the judges, who included such musicians as Richard Crooks, Wilfred Peletier, Deems Taylor and Andre Kostelanetz and such men of the theater as George Abbott, should base their judgment on showmanship as well as musicianship. In other words he asked that they evaluate each program in its entirety, giving the contest award to the

Campus Glee Clubs Promote Morale

by Blanche Lemmon

singers, he believed, were men of capacity; there was no reason why they should not be learning some really fine choral music. He brought to them selections that challenged their minds and imaginations, and the result of his action was such increased interest and enthusiasm that glee club membership had to be extended to take in the many more students who now sought admission. And before he could bring his programs up to the standard he hoped to attain—over the objections of the usual conservatives, who felt that the ivy of tradition was being torn from glee club foundations—other glee club directors were following his lead; at last, glee clubs were singing music of college grade; they liked it.

Approximately twenty years have gone by since these changes took place in the glee clubs of the nation, and in the interim clubs have attained various degrees of excellence. One has only to glance over recent glee club programs from colleges located in all parts of the country, however, to be aware of the balance and appeal of the great majority of them and to be impressed by the variety and range of the works that glee club men

club whose program takes as a whole represented the best glee club entertainment.

The judges heard eight clubs: Dartmouth, Duke, Elmhurst, Purdue, Oklahoma, Redlands, Rochester and Washington and Lee (one hundred thirty-six had already been eliminated, and not all clubs completed). They emerged later to announce that in their judgment it was not fair to limit the contest ratings to a single award. In accordance with their suggestion, therefore, four awards were made: top honor in general entertainment going to the University of Rochester, under the direction of Arthur Whittemore; second award in the same category to Purdue University, under Albert Stewart; an award for the greatest choral artistry to the University of Oklahoma, under the leadership of Lara Hoggard; and an award for putting on the best visual "show" to Dartmouth College, under Donald Cobieli.

What means was employed to produce what the judges considered good entertainment? The winning director Arthur Whittemore, employed the novel device of linking the numbers together with the aid of an interesting . . . Continued on Page 702

Music Marches With Uncle Sam

An Interview with

Emanuel Feuermann

Internationally Renowned Violoncellist

SECURED BY ROSE HEYLBUT A FEW DAYS BEFORE HIS DEATH

A tragedy of recent musical history was the death, on May 15, at the age of thirty-nine, of Emanuel Feuermann, one of the foremost violoncellists of the era. He was born in Kalmar, Galicia, in 1902 and made his debut in Vienna at the age of eleven with the Vienna Symphony Orchestra under Felix Weingartner. He later studied with Julius Klengel. Mr. Feuermann taught at the Cologne Conservatory and at the Berlin Hochschule. Driven to America by the menace of Hitlerism, Feuermann did not accept the blessings of the New World lightly. He gave of his services without stint and made exhausting tours to Army camps in many parts of the country to "play for the boys."—EDITOR'S NOTE.



Emanuel Feuermann Plays for the Camp Mascot at Fort Riley, Kansas

WITHIN THE BRIEF SPACE of a few months, one hundred and thirty million Americans have made an abrupt about-face in their habits of thought. Whatever the interests that concerned us before Pearl Harbor, we find it difficult to-day to take pleasure in activities without relating them to some phase of war and victory. Music is no exception. Suddenly, our songs have a military flavor. We gladly switch off a radio program of symphonic music to tune in on the "home talent" broadcasts of Fort Monmouth or Fort Dix . . . and we find a greater emotional thrill in listening to a lusty chorus of ballads, with accordion accompaniment, than in evaluating new star material. Not that army music is limited to the home-grown variety. Our greatest artists count it a privilege to visit the various encampments all over the country, to present full concert programs for the entertainment of the men. Certainly, it is no news that music forms an important part of army pleasure and army morale. Few of us, however, have anything like an adequate picture of the role it actually assumes. What sort of music do the "boys" like? How do they react to it? How far does their interest go? How does the democracy of music fit into the plans of army regulations?

The late Emanuel Feuermann, greatest, perhaps, of violoncellists of his day, said, at his personal encounter with the musical aspects of

camp life afforded him "the greatest thrill" of his career. Following a visit to Fort Riley, Kansas, where he played for the men, but a short time before his death, Mr. Feuermann counted as his most vivid impressions the complete and harmonious blending of discipline and democracy in the military organization, and the intense personal enthusiasm for music shown by the soldiers.

"I might not have visited an army camp under such pleasant circumstances," said Mr. Feuermann, "if a musical press-agent had not turned back private. As an RCA-Victor recording artist, I had long enjoyed the friendliest of relations with Mel Adams, one of the publicity staff of the

Victor company. When Adams entered the army, I agreed to go out to play at whatever camp he was stationed. Eager as I was to go, I looked on the whole arrangement as a sort of joke. The only knowledge I had of army life came through the traditions of Europe, and to a European, it seemed impossible that an ordinary buck private could have anything to say about entertainment for the men. Then, to my delighted surprise, Adams wired me that all was in readiness; I had only to let him know when my tour took me near enough to Fort Riley to stop off, and the concert would be assured. That added curiosity to my eagerness. Thinking again in terms of the stern severity of European military class distinction, I wondered what would happen to a performer who came on the invitation of a private soldier! Many army concerts are arranged by the USO and other organizations, but mine was not. The whole thing was managed through Private Adams of Fort Riley. What would happen?

My accompanist and I neared the camp towards evening. Ordinary passenger trains make the stop at Fort Riley only by arrangement with the conductor, who must first be convinced that the traveler's reason for visiting the camp is a sound one. We had to go through some vivid talk before he felt quite easy in his mind that we two strangers and the bulky cello case might possibly do the soldiers more good than harm after dark. At last the train slowed to a stop.

"Immediately, we were greeted by Private Adams, very proud now to be wearing a decoration for rifle shooting. With him was First Lieutenant Andrew White, a concert baritone, and now in charge of special services at Fort Riley. That again brought me up with a start—a private hobnobbing with a commissioned officer! But quickly I remembered that this was an American camp; there was no class distinction as to rank or anything else and, at the same time, there is not the slightest danger of 'taking liberties'!"

"By this time, it was only about an hour before the concert was to begin, and we were taken to the quarters that had been put at our disposal for the night. These were in the section reserved for bachelor officers. I well remember the Spartan

harshness and bareness of the European barracks, and grew more and more amazed at the loveliness of my surroundings. Everywhere were comfortable, well-kept buildings with beautiful lawns and gardens, and an air of peaceful quiet. I asked my escorts if they were quite certain that this was an army camp and not a university campus, and that seemed to amuse them . . . they did not have the memories that I had. The quarters were comfortable, each of two orderly furnished rooms. After we had dressed—this was to be as professional a concert as program choice and evening clothes could make it—we stepped out to the terrace, to relax and get (Continued on Page 702)

America's Needs in Opera

A Conference with

Giovanni Martinelli

Eminent Opera Star

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

SINCE ASSUMING MY DUTIES as Artistic Director of the Chicago Opera Company, I have many times been asked what I intend to do in that capacity. That question may be answered in two ways. The obvious answer is to point to the name of the position, Artistic Director, and analyze it; quite simply, it means taking charge of the artistic integrity of operatic performances and guiding them according to the best possible artistic standards. And, because the answer is obvious, it presents but part of the truth. The most that any Artistic Director of any opera company can accomplish is to do his best with the vocal and dramatic material that he is given to work with. If he is given a group of first-class, well-rounded artists, his work will be better (and easier!) than if he is asked to work with a company that is still in need of artistic training. In those words, no director can turn out better results than the possibilities of his company permit. That opens up a series of very different questions: Exactly what is the status of American opera? What does it lack? What are its strong points? How can it be improved? What share can the individual student have in its improvement?

American Opera Defined

First, let us establish the meaning of American opera. It can hardly mean a series of operatic works of American tradition and by American composers, because there are still too few of such works to build a tradition. Neither does it mean an interpretive tradition that is exclusively American, because the majority of the artists who perform in this country have learned their craft abroad. It would seem, then, that American opera means opera given in America by a very heterogeneous group of artists, for the enjoyment of American audiences, and for the purpose of

strengthening and developing American standards of art. In this sense, American opera is quite different from that of almost every other country—certainly different from the opera of Europe, where the work itself, the tradition, and performance standards of both singers and audience represent a single national development. For this reason, operatic work places a certain handicap in the path of American singers.

Let us assume that a young baritone of excellent voice and ability wishes to learn the rôle of *Ripetto*. Certainly, he can study the score and sing all the music—but unless he is also quite familiar with the Italian language (not merely with the words of his rôle, but with the shadings, nuances, and deeper meanings of the language itself), with the libretto, with the psychology of *Ripetto*, and the tradition of playing the part, he will give a most unconvincing performance. He may sing the rôle correctly enough, but how truly can he fill it? Obviously, he is at a disadvantage through no fault of his own. Let me hasten to add that this predicament is by no means reserved for Americans alone. The Italian who wishes to learn Wagnerian rôles, the Swede who works at French opera have precisely the same difficulties to overcome.

Thus, it would seem an advantage for Americans to sing (and to hear) opera in English, as far as it is practical to do this. Translated opera, however, is not always possible, even assuming the translator to be convincingly done. Actually, there are three classes of operas. There are operas characterized chiefly by the long vocal line, the melody, and phrasing of the music itself (*"Lucia"* is an example); here the words are of secondary importance, and the words may safely be sung in any language at all. Next, there are operas like *"The Barber of Seville,"* or the Mozart repertoire,



GIOVANNI MARTINELLI
Leading Tenor, Metropolitan and Chicago Opera Companies. Artistic Director, Chicago Opera

in which spoken recitatives are quite as important as the music; these works are best projected and best understood in the language of the singers and the hearers—provided, of course, that the translations are worthy. And finally, there are the works like Verdi's *"Falstaff"* and *"Otello,"* and the Wagnerian repertoire, in which the composer so completely steeped himself in the linguistic values of the libretto that the musical values of words and accents are an integral part of the music itself. It is impossible to translate these works without sacrificing one of the basic elements of their structure. Thus, the problem of native opera cannot be really solved by translation alone. The needs of the individual works must be considered—also, the needs of the various audiences.

The Question of Language

In great cosmopolitan cities like New York (or London or Monte Carlo, with representatives of every nation in the world), opera may be safely given in its original language. But a change in locality brings a change of approach. In small cities of native, homogeneous population, opera should be given, I believe, in the language of the audience. This applies to small cities anywhere. My own native town of Montagna enjoys French and German operas best when they are given in Italian. I believe that small cities in Iowa or Nebraska would enjoy them best in English.

Opera will be further improved when the public realizes that voices and "names" are not enough to make characters live. In opera, we often find dramatic parts given to singers who are better suited to concert, church, or radio work. And why? Because they have established "names" with which the public is familiar and can therefore be counted on to draw that public into the opera house. The first requisite for operatic work is, not a name, but dramatic ability. I believe that this is inborn, quite like the voice itself. Dramatic ability means the power to feel character and to project it so convincingly so humanly, so warmly that the audience no longer feels itself in the presence of Mr. Smith, tenor, or Mr. Brown, baritone, but of *Rodolfo*, or *Ripetto*. Until we demand that rôles be entrusted to artists who are capable of portraying and projecting them, we have only ourselves to (Continued on Page 704)



Martinelli as Otello

Life With a Musical Father

How A Genius Cared for the Training of His Children

A Conference with

Suzanne Bloch

Daughter of the Noted Composer Ernest Bloch

SECURED EXPRESSLY FOR THE ETUDE BY DAVID EWEN

Suzanne Bloch is the daughter of the world famous composer, Ernest Bloch. She is a distinguished musician in her own right, a famous performer on the lute, the virginal, the recorder and other ancient instruments. She is one of the few lute players who is able to read lute tablature, knowledge which enabled her to restore many old compositions long forgotten. Miss Bloch has performed extensively in America and England, and over the radio. In this interview, Miss Bloch gives an unforgettable picture of her father.—EDITOR'S NOTE.

THE QUESTION is frequently raised as to how it has felt to be the daughter of Ernest Bloch; to have lived with a genius and to have been at his elbow, so to speak, when he was creating his wonderful music. To such a query I

has not always been easy. To have been, day in and day out, in the same house with a man whose volatile, hypersensitive, moody, temperamental nature was given him by his genius, brought us many trials and hardships. There were storms and there were lulls in our lives; tragedies and comedies. Our lives were lived with intensity. There was never a dull moment. But, hard though they frequently were, I would not trade those years with father for any other experience in the world.

Father brought us, his children, many beautiful things which we have never forgotten and which have enriched our lives so immeasurably. He brought us first—music. The love for music, which he planted so deeply within us, has been the greatest single influence in our lives. He would take me to concerts and would sit in the gallery. Before and after each number he would try to transfer to me his own inexhaustible enthusiasm for the masterpieces. He would try to make me hear the music with his own ears. A pet trick of his used to be to tell me, when I was still

a child, what wind instrument was playing; then, later, he would suddenly whisper, "Quel instrument?"

He insisted that we get some practical experience in music making. And so, when he used to conduct an a cappella chorus, he would have me sing with the group. Often I sang soprano, or alto, and amused him when I suggested one day that I would even sing tenor to fill out the rather thin ranks of this section. I shall never forget my personal contact with the music of Josquin des Pres, Orlando Lasso, and others, as it was revealed to me through my father's conducting and analysis. It formed the basis for my own passionate love for the music of the past.

After the evening of singing, father and I would refresh ourselves with an ice-cream soda, and he would go into a complete dissection of the music we had sung that evening, laying bare the endless miracles of the composer's art. Then we would trudge home in the subway, a weary but blissfully happy pair.

No Value in Forced Training

Father's theory was that children should never be compelled to study music. And so, for a while, he did nothing about finding out if we had talent or not. Mother, too, did nothing, since she felt



SUZANNE BLOCH
Marion Sanford, Sculptress

that music was father's domain. And so, it was not until I was nine years old, that I first took music lessons, thanks to a music teacher in Geneva, who took it upon himself to give me some instruction. Father, at the time, was in America. When he returned and discovered that I was already a music student, he was filled with delight. Immediately, he set out to give me a training in *Solfège*, for which I am ever grateful. Later on came rudiments of harmony and counterpoint. He explained everything very rapidly, taking for granted that I understood everything he said. Having a pride in never admitting that I did not understand, I would somehow manage later to figure out by myself the more perplexing problems.

I still remember those lessons clearly. They were never very regular. Often they lasted for two hours, after which I would emerge dazed from pipe smoke and concentration. I can see Father's long upward curving middle finger, sliding all over the page of music before us, rapidly pointing out passages of importance, or catching the consecutive fifths and octaves I had overlooked. Most of our work was done away from the piano with the result that I learned to hear and to compose without having my fingers on a keyboard.

Father's own music was to us, his children, a great personal world, the fascination of which never seemed to pall. Day and night we would hear his music as it poured from the piano. From our beds, late at night, we would listen breathless to the sounds of *Schelomo*, *Macbeth*, the *Psalms*. This music is a deep, intimate language connected with the mysterious shadows and lights that only children can sense and know. I'm quite sure that to-day we hear the music of Ernest Bloch quite differently from other people. It is too full of unforgettable associations for us, of sights, sounds, and smells connected with our childhood.

But Father gave us more than our love for music. He also taught us to adore nature. This love of nature is an actual need in our lives to-day; in it we find peace. (Continued on Page 715)



ERNEST BLOCH

Music and Culture

EVENTS IN OUR MODERN WORLD move so rapidly that there constantly come into the news names of places sometimes unfamiliar. Yet all of these have a history of their own, usually a distinguished history and a culture dating back many years before the founding of our country. Ceylon, the exotic island off the coast of India, is just such a spot. The romance that lives in its music and dance is enhanced by centuries of tradition.

Ceylon has always been a land of mystery, an abode of demons and a battle ground for gods, according to the legends now existing. Its archaic name was "Lanka." Later in 543 B.C., when a band of Aryan adventurers came from India to conquer the aborigines it was called Sinhala Dwipa, the island of the Sinhalese. From the latter evolved the name "Ceylon." To the Chinese it was an

Ancient Music and Dance in Modern Ceylon

Fantasies of the Awakening East

by Verna Arvey



The "Chembu" Dance

Island of Jewels; to the Greeks a land of hyacinth and ruby; to the Indians the pearl upon the brow of India. Incidentally, though Ceylon is regarded now as an island, it was once part of a vast Asiatic continent.

The Music of the Veddas

To-day Ceylon is inhabited by primitive people as well as by intellectuals, and every group has its own dances and its own music, corresponding in beauty and worth to the mental advancement of the people. Most primitive of Ceylon's many different peoples are the Veddas, who are presumably the survivors of the earliest aborigines. There are few of them left, but those few have been witnessed by several fortunate scholars. This was, in itself, no mean accomplishment, for the Veddas have the reputation of being unusually shy, and wary of all contacts with strangers.

These people have an elementary form of music. The compass is usually so small that it does not extend two notes; sometimes it reaches the maximum of five. Although the songs have a definite feeling for tonality, the intervals are not at all orthodox. The Veddas seem to have developed their own musical idiom—an idiom that is, moreover, plain and entirely lacking in melodic ornamentation. They have no musical instruments, so that the human voice must supply the melody, while the slapping of flanks and abdomen with open hands is responsible for the rhythmic interest in each song.

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Many of the songs are invocations, pleas or prayers for success in hunting. These are accompanied by ceremonial dances. The Veddas have no social dances, nor have they the occupational dances usually found among primitives. Several dances would appear to be occupational, but they are really done with the object of being possessed by a noble spirit. They are supplications rather than entertainments. The Kinkoraha ceremony is one in which the dancers, being possessed by the spirit of a hunting hero, pantomime the tracking and killing of a deer. It is a dance that may be performed as an invocation to success in the chase, or as an expression of thanksgiving. The witnesses sing the invocation that accompanies it.

Honey Songs

In addition to provisions gathered in the hunt, honey forms a large part of the Vedda diet. Accordingly there are innumerable songs and dances connected with the gathering of honey. Usually the women sing while the men enact an elaborate, detailed drama concerned with this occupation. They listen to and drive away imaginary bees.

There are special songs sung by the women to their husbands when the latter return from an unsuccessful honey-gathering expedition. There are also lullabies ("Child, what do you cry for? I will give you the whole of it") as well as pleasure songs, some dealing with the high regard in which Vedda men hold their wives.

Indeed, the part played by music and dance in the existence of the wild Veddas is great. Certain phrases in ancient manuscripts would lead one to believe, also, that the Vedda women were dancers in the ruling courts of old Ceylon, for their prowess was widely celebrated.

There are also, in Ceylon, various groups of semi-civilized people who have been exposed to the civilizing influence of the Sinhalese and who have modified accordingly the forms of their dance and music. One of these is the borrowing of drums to accompany their songs and dances.

Because a great many nations have had their share in the formation of Ceylon's contemporary culture, it is difficult to know just where and how everything originated, but it is safe to say that (Continued on Page 706)



HITLER LIKES TO IMAGINE THAT HE IS SIEGFRIED

This pointing by Dietrich, showing Siegfried killing the Dragon, "Wurm," is said to have inflamed the imaginations of Hitler. In "The Poe We Face," by Pierre J. Huss, the author remarks:

"Hitler also makes it a point to impress others with the vast background and varied information he claims to have accumulated. He tells everyone who comes near him that he knows every note and word of the Wagnerian operas by heart, on accomplishment not so astounding when one is aware of the fact that he has heard the score of Die Meistersinger at least one hundred and fifty times."

MUSIC AND WAR have always been close associates. This is particularly true of opera. In this country, opera has suffered a sea-change in crossing the Atlantic. It is difficult for Americans to realize how closely opera and ballet are bound up with the political history of Europe. There, they have always been related to court pageantry, to and civilian morale. This applies to all countries and from the earliest times of modern opera.

The first modern operas of Peri, Bardi, and the Florentines, produced about 1600, may have been merely aesthetic attempts to revive Greek drama and declamation; but very soon afterward the new art was absorbed into court life, and subject to political exigencies.

Practically all the first operas were commissioned to celebrate royal marriages or the ratification of treaties between states. As early as 1607, two operas were commissioned to celebrate the marriage of Margherita of Savoy with Francesco Gonzaga of Mantua. One of these was composed by Claudio Monteverdi, boldest of the pioneers of opera.

The ballet, an offshoot of the opera, was even more favored by Louis XIV, the "Sun King." Not only did the ballet foster more pageantry and display, but the nobles could take part in its songs and dances, including Louis himself. One of the most noted of these was the ballet written to celebrate the marriage of the Sun King to Maria Thérèse

Opera, War, and Wagner

How Much Did Wagner Influence Hitler's War?

by Arthur S. Garbett

of Spain, and was entitled "Il n'y a plus de Pyrénées." It means "There are no more Pyrenees," but in subsequent wars between France and Spain, the mountains mysteriously reappeared, and no further performances of the ballet were given.

It is difficult for Americans to realize how profoundly opera and politics are mingled in Europe. Try to imagine, for instance, a President of the United States commissioning an opera to be written for a "command" performance at the Metropolitan in order to celebrate the marriage of his daughter to the son of the President of Nicaragua—and all at the public expense!

Music from Enemy Countries

While a taboo on enemy music may be carried to absurd lengths, there is sound reason to give careful consideration to the matter even in the United States. Would anybody have wished, for instance, to hear a performance of Puccini's "Madame Butterfly" on the night of December 7, 1941, after the Japanese attack on Pearl Harbor?

On the other hand, while Antonín Dvořák was a Bohemian, a native of a country in the Third Reich with which we are now at war, he gave us the "Symphony from the New World." There are few in this country who would object to performance of this work, even by radio. Yet this symphony must be distinctly unpopular in Berlin at this time. Some music is peculiarly national in character—Grieg's, for instance—and might soften our hearts toward the enemy. Both the Third Reich and Italy, we are told, have banned American jazz or "swing," though some of it might well be played as a horrible example of what music a democracy can produce!

Verdi composed "Rigoletto" while Italy was still under Austrian rule. Originally, this opera was founded on Victor Hugo's novel, "Le Roi d'Amuse," depicting a profligate king. According to Austrian reasoning, no "king" could be shown up in a bad light, so the king had to become an

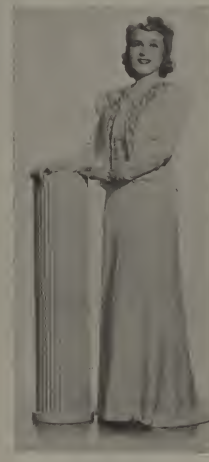
Italian Duke of Mantua. Somewhat similar trouble also occurred regarding Verdi's "Un Ballo in Maschera," censorship forcing a change of scene to Boston, Massachusetts, of all places. Italians then wrote V.E.R.D.I. on the walls, for Victor Emmanuel, Re d'Italia. Compare that with our "W" for Victory—and Beethoven's "Fifth Symphony."

For many centuries, Russian folk-music was under the ban of the Orthodox Church. Even the nobles despised it, and affected to prefer French and Italian imports. In 1836, however, Glinka produced "A Life for the Czar," which demonstrated the loyalty of the moujiks to the Little Father. By this adroit maneuver, Glinka gained the support of the Romanov dynasty and the exploitation of native music began. From this episode developed the whole magnificent growth of Russian music during the nineteenth century.

Garbled Librettos

On the other hand, however, Moussorgsky's opera, "Boris Godunoff," produced 1880, shed a bad light on the Romanov dynasty. When the work was first produced in this country, shortly before the first World War, the libretto was so garbled as to be scarcely intelligible, and only Moussorgsky's music and the magnificence of the production saved it from an undesired failure.

Even England, by no means an opera-going country, had its slightly comic troubles over the Gilbert and Sullivan operas. In these works, satire is leveled at England's most cherished institutions. The Church, the Army, the Navy and the House of Lords were ridiculed respectively in "The Sorcerer," "The Pirates of Penzance," "H. M. S. Pinafore" and "Iolanthe." England sniggered and, of course, did the United States. Queen Victoria was furious. She rightly attributed the blame to the words rather than the music, however, and had no feeling against Arthur Sullivan. Indeed, she was fond of the little dyspeptic composer who had knighted him, but significantly passed over W. S. Gilbert in the birthday honors.



ANNA KASKAS
American Wagnerian contralto of the Metropolitan Opera Company

"FORWARD MARCH WITH MUSIC"

THE ETUDE

OCTOBER, 1942

"FORWARD MARCH WITH MUSIC"

Even "The Mikado" brought smiling objections from the Japanese, causing worry in diplomatic circles. These have since been overcome; but "The Mikado" is strictly forbidden in Japan.

Volatile France has had plenty of political grief derived from opera. Perhaps the most famous instance is that of Auber's "Masaniello," also called "The Dumb Girl of Portici." In this work, the usually sprightly Auber so thrilled the French with new dreams of Liberty, Fraternity, and Equality that they drove Louis Philippe from the throne. Furthermore, after a performance of "Masaniello" in Brussels in that troubled year, 1848, the Belgians freed themselves from Dutch rule.

During that same year, Richard Wagner took part in the Dresden revolt, and was forced to cross the border into France one jump ahead of the firing squad. For a decade he remained in exile until Liszt finally intervened.

Influence of "The Ring"

All of which brings us to Richard Wagner, who, as much as anybody, helped to bring on the present war. His music, especially the Ring cycle, has done much to inflame the Nazis with their weird notions of race supremacy. Unquestionably it has greatly inspired that unthinkable fanatic, Adolf Schickelgruber, alias Hitler. Some say that Hitler fancied himself as the living embodiment of Siegfried, but if so, there must be a shortage of mirrors at Berchtesgaden. Most of us at one time have succumbed to the colossal genius represented in the magnificent music of Richard Wagner, but few of us realize how profoundly it has intoxicated the German people, especially since their defeat in the first World War.

Too much cannot be said about the astounding technical genius of Wagner the musician and his thrilling musical attainments. When it came to his libretti, however, no Nazi of to-day could have hoped for a more arbitrary or "gezwungen" set of stage directions laid out with all the precision of a military campaign.

England is to blame for Wagner, of course! When Darwin wrote his *Origin of Species*, he laid special emphasis on heredity, as well as environment. This greatly pleased the nobility who believe implicitly that "blood will tell." It also pleased the more thoroughgoing German philosophers, especially Nietzsche, who played with the idea of Aryan superiority. Later on, Nazi biologists discarded the race theory, and we know now that Nietzsche's Big Blonde Beast does not have to be big or blonde. He can be a little brown man with buck teeth.

But Wagner caught the idea, and clothed it in the superb panoply of his Ring cycle. He so inflamed the German heart that reason left them. You just cannot argue with a whole nation passionately fired with an emotional delusion of grandeur. When defeat and disillusion came, the cunning Hitler used the Aryan myth to yank the German people out of their inferiority complex, and to assuage his own. Before meeting Chamberlain (with umbrella) in Munich, Hitler is said to have fortified himself with a special Wagnerian performance, much as Wagner's original patron, the musical King Ludwig of Bavaria did in his lifetime.

In view of this, both Wagner and the Ring deserve more than passing notice. Two facts about Wagner call for special emphasis. First, he was born during the Romantic period, an era of research into legendary (Continued on Page 704)

Daily Music Hours Popular at a Great University

Students Demand Good Music Three Times a Day

by Carolyn D. Hay

WHEN THE ILLINOIS UNION, \$1,050,000 center for student activities at the University of Illinois, opened February 8, 1941, a program of recorded music was played in the second floor General Lounge. Six weeks later, students asked for a noon program in addition to the afternoon and evening concerts. On week days an average of fifty students crowd the Lounge, and often one hundred twenty turn out for Saturday and Sunday music. When all the chairs are filled, they sit in window sills and on the floor.

The first twenty programs alone attracted nine hundred ninety-two persons. "I am very happy about the popularity of the Music Hours," states Frederic B. Stiven, director of the School of Music and chairman of the Advisory Committee for the Music Hours. "Through them we have been able to give the general student body more good music than it was ever before possible to do."



The General Lounge in the Illinois Union Building where students congregate to hear good music three times daily

Credit should go to the Carnegie Foundation which gave the phonograph and a library of records—six hundred forty of them, ranging from plain songs to Hindemith. The University has since added eighty more records of some of the best modern symphonies, such as Beethoven's "Fifth," Tchaikowsky's "Fifth" and "Sixth," Brahms' "Second," "Third," and "Fourth," as well as some operatic and semi-classical music.

In addition to the number and quality of records the General Lounge itself contributes much to the popularity of the programs. Since the room is furnished in soft shades of green, rose, and brown, students find it pleasant to stop there for an hour. There is no formality. Listeners may read, study, smoke, write letters, chat, or just relax in the comfortable chairs and listen to the music. They come and go as they please.

The music which they hear is requested by the students and faculty. A catalog of the records is kept at the main desk, where the student may look it over and decide what he wants to hear, and the name of the selection, as well as the date and hour he wants to have it played. He leaves it at the desk, where requests are collected daily. The program committee, which plans the Music Hours, fills the requests. To keep from over-play-

ing some things, they have ruled that a selection may not be played more than once in one week. The committee tries to balance the programs so that they will appeal to everybody. A sample program is: "Les Préludes," Liszt; "Symphony No. 4 in F minor," Tchaikowsky; "Rondo Capriccioso in F minor," Mendelssohn; "Serenade, Schubert; 'Blue Danube' Waltz, Strauss; 'Concerto in D Major for Violin,' Szligeti.

Requests come in for many of the not-so-well-known compositions. Beethoven and Tchaikowsky are perhaps the most frequently requested. Music Hours are given at times convenient for students. At present, periods from 4:15 to 5:30 P.M. and 6:15 to 7:30 P.M. are used during the week. On Saturday the hours are from 3 to 5 P.M. and 6:15 to 7:30 P.M.; on Sunday, 3 to 5 and 7 to 9 P.M. On week days a half hour program is played between 12:15 and 12:45 P.M. All these hours are purely experimental and will be changed if other times are found to be preferable.

Thus in arranging the schedule, consideration is given to the student's needs of relaxation and hours of study. The committee in charge makes possible the well organized programs. The Advisory Committee formulates general policies and appoints members of other committees from petitions.

Besides the Program Committee of ten students, who plan the programs, there are the Operating Committee and the Publicity Committee. Members of the Operating Committee announce programs, operate the phonograph, and record attendance. Publicity work includes getting daily programs in *The Daily Illini*, campus newspaper, as well as all other publicity activities.

Since the students have proved their enthusiasm for the Music Hours by their attendance, the committees have the problem of finding a place for everybody. They know that many do not come in when they see that the room is filled. It is planned to broadcast the music to one of the other lounges, since the Union is completely wired for sound.

Fast Five Fingers

by Esther Dixon

Small boys are intensely interested in speed. After watching the teacher play a little five finger exercise or scale at fast tempo, they themselves wish to try it immediately; and much to their disappointment, their fingers cannot keep up with the teacher's. This is the ideal time to take up the playing of groups of notes, three and four and six at a time, swiftly in one impulse, until, at scale work, a whole passage can be done rapidly with ease. Usually, the center of the hand is not held high enough, and the elbow is not properly balanced to control the arm weight. By holding the hand itself with the hand which is not working, the student may readily see just how much weight the fingers can support at high tempo. Soft staccato work also will keep the student from "key bedding."

A beginner should be told that the thumb should be kept above the white keys, never touching the board—otherwise this throws the hand out of balance, and mars the teacher's piano with thumb prints.

* * *

"A singer who is not able to recite his part according to the intention of the poet cannot possibly sing," according to the intention of the composer."—Wagner

Goals in Music Study

A Conference with

Francisco Mignone

Distinguished Brazilian Composer,
Conductor, and Pianist

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

Francisco Mignone, most eminent, perhaps, of Brazil's musicians, has distinguished himself internationally as pianist, conductor, and composer. In addition, he has been invited to collaborate with Villa-Lobos and the director of the Escola Nacional de Musica in Brazil. Mignone began his own studies with his father, an excellent flutist, and soloist of the Municipal Orchestra of his native São Paulo; and shortly after, he began piano work. At thirteen, he appeared as pianist-conductor in small ensembles and as flutist in large orchestras. At seventeen, he had asserted himself as a composer. He earned a government fellowship for European study and spent nine years abroad, rounding out his musical education and steeping himself in the national music of Italy, France, and Spain. His first opera, "O Contraltor dos Diamantes," was performed in Rio de Janeiro in 1924. Since then, his works have appeared on major symphonic programs all over the world, notably under the direction of Richard Strauss and Arturo Toscanini. Mignone has successfully devoted himself to capturing the national spirit of his native land. Commenting on his work, the eminent Brazilian critic and musicologist, Mario de Andrade, writes: "I consider this Brazilian composer one of the most representative expressions of American music. No one in America thinks symphonically better than he does. His orchestration, in equilibrium and pleasurable conception of sound, is superior to that of any other Brazilian." With Mme. Mignone (herself a professor at the Conservatory of Rio de Janeiro, and daughter of the late Luis Chiffarelli, the eminent teacher and first instructor of Guiomar Novais), the distinguished Brazilian is now on a tour of the United States. During his visit to New York, where he conducted the NBC Symphony Orchestra, Mignone outlined for readers of *The Etude* his conceptions of the goals of music study.

EDITORIAL NOTE

THE SOUL OF MUSIC teaching lies less in what is taught than in how it is imparted. The wise teacher remembers that there is no single way of accomplishing anything. For that reason, set methods are less valuable than an individual diagnosis of musical and physiological

needs. In teaching his pupils how to master a piece, swift run, for example, the teacher will keep in mind only how that run must ultimately sound. After that, he must release that sound, not by any fixed technical routine, but by a careful study of the individual abilities and limitations of the individual pupil. One pupil will accomplish it easily, another with some effort, a third with great difficulty. It is the duty of the teacher to recognize the possibilities of each student and to teach him according to the method best suited to his needs. That, to my mind, is the only permissible method in music teaching.

To reach this goal, then, the teacher needs a wide and solid equipment. Naturally, he must be complete master of his subject both theoretically and practically as well. He should be able to offer clear explanations of all problems, and to fortify them with workable demonstrations. To my mind, the teacher should further supplement his purely musical knowledge with a study of physiology. While technic is always secondary to the more important study of music, it is extremely important; and the best approach to a study of technic is the anatomical one. Differences in hand and arm structures are the cause for most technical difficulties, and the teacher who can analyze these differences and diagnose suitable exercises has won half the battle of technic. Most important of all, though, the teacher must bring complete, wholehearted sincerity to his work. The best teachers are those who regard themselves as missionaries of beauty rather than business men. Through their pupils, they are privileged to influence first their own communities and then society as a whole. It is

fatal if the pupil senses the least commercialism in the attitude of his teacher. Certainly, it is necessary for a music teacher to earn his livelihood! But commercialism is something different. Perhaps I may be permitted to speak of my father-in-law as an example of a teacher with high ideals. If pupils came to him for advanced study without showing any true aptitude for it, he kindly advised them to seek other outlets of expression—even though the loss of their lessons meant a loss of money to him. And when a truly gifted student was unable to pay for lessons, Luiz Chiffarelli taught him without remuneration.

Advanced Piano Classes

Elementary music instruction should be a part of all general education. The weeding-out of talented and untalented students comes after; only then is the field cleared for advanced study. It is my firm conviction that advanced study—especially with a career in view—should be reserved only for those pupils who, during the years of their musical apprenticeship, have demonstrated the capacity for it.

As to piano study proper, class work is far more advisable than individual instruction. Here, again, I speak in terms of the advanced pupil, although

I have observed noteworthy results among American teachers in class work for beginners. The advantage of class work is that it serves a dual purpose. Not only can it bring the student all the benefits of individual help, but it sharpens the critical perceptions as well. The student is keyed to a higher pitch of alertness when he knows that his performance is being judged by a jury of his peers. On the other hand, he is made more fully aware of critical principles and critical values when, in his own performance over, he is allowed to take part in the evaluation of other work. And the building of such standards, precisely, is one of the chief goals of music study. Certainly, critical comments

from students may not be too valuable at the beginning. But in improving their critical judgment, the students learn to better their own standards. Further, the teacher, as he discusses points of approach and interpretation and to guide the students, not only in what they must do but in what they must look for.

Teaching should include both model and independent work. The instructor does well to play a piece for the students, giving them a model on which to base their own work, and to assign another piece for independent study, allowing the pupils to express their own ideas of how it should sound. Such a system (Continued on Page 706)

FRANCISCO MIGNONE

IN TEACHING MUSIC to an adult student there is boundless compensation. There are also great responsibilities. Until she has been faced with the facts, it may never have occurred to a teacher what these responsibilities may imply. The adult student may be a beginner or he may rank in proficiency anywhere from a first-year player to a self-confident solo performer. This alone demands of the teacher a broad preparation in study and a vast experience in teaching. Widely separated from the teaching process and its requirements, there is first the appreciation of human interests and the mental and spiritual needs of the individual. Somewhere out of these interests and needs has come the adult's decision to study music. Sometimes the ghost of frustrated efforts to study in childhood or neglected opportunities to practice, has in later years turned an individual to music. Whatever the reason, though, he is gained by study means much more to the adult than to a child.

It is seldom wise to follow with an adult the course of study that a teacher would use with the young. The course will need modification as well as a change in appeal. In some cases it may be necessary for a teacher to stretch her standards precariously thin in order to help a worthy being to give expression to that which she can understand.

A test case is that of the scrub woman who wanted to play only one piece, "The Old Irish Washerwoman." Why should not the old Irish jig tune be glorified in being used to bring happiness into a drab existence? It is not so much a question of what is taught, as how it is taught. It was a police man who gave a still larger order when he engaged a teacher for piano lessons. He wanted to learn to play "Poet and Peasant." If he could learn to play that one piece he would work hard and long. Fortunately "Poet and Peasant" could give him a variety of musical values as well as pianistic training.

These two examples may be extremes. They serve, nevertheless, as a reminder that a teacher must have flexible rules in teaching music to an adult. It is a rare case when a pupil settles for himself the question of adherence to the regular class. A well known jurist made it obvious that he wanted the same music training that his young son was to receive. When he came for his lesson, he said, "I want to grow up in music with Junior."

Changing Standards

Many older people return to music study in order to learn to memorize and to improve their technique. In doing so they have made apparent some discrepancies in the teaching of music to-day and that of a generation or more ago. Music study to-day results in the pupil who knows his music through analysis and through the application of knowledge acquired in keyboard harmony. It requires, too, a consciously controlled technique.

It was not surprising when a woman of sixty complained that she could play nothing without her notes because she could not remember. The teacher took out the little *Waltz* by Grieg. Carefully she pointed out the construction of the piece with its two themes, the first theme in A minor

Yes, Music Can Begin at Forty

Start To-day and You May
Surprise Yourself

by

Ellen Amey

and the second or counter theme in A major and the simple coda. They next considered in turn the harmony found in the bass, and the phrasing of the themes. They noted the similarities and the dissimilarities of the phrases and the many repetitions of them. At the end of a week this woman came back and played the piece from memory. A teacher's first duty is to clear away doubts by showing how a thing can be accomplished. Then proceed to teach. Without analysis a pupil is apt to fall into the habit of unreliable rote memorizing. Let the mind function; it will record that which it sees and understands.

Musical Life Insurance

One woman who began study at forty called her music lessons her "life insurance," because as she aptly remarked, "My music will protect me against loneliness in my old age."

While it may seem that human needs and handicapped lives mark many cases among the older students, there also are those who have reached the pinnacles of musical culture. In any musical group there will be found outstanding examples which show the achievements of adult students. These spread out over many different lines of musical endeavor.

One busy woman, the mother of six children, took up ensemble playing in order to keep alive musical interests. She had a good musical background, to begin with, and she was better than the ordinary sight-reader. Throughout the winter season, one morning of each week was set aside for the study and reading of piano and violin sonatas. A violinist was engaged for this work. Season after season she returned to her musical mornings with growing enthusiasm. During this time she played all the known works for these two instruments from the pre-classic period through the romantic era down to the present time. She

also played some of the best of our modern compositions. Not only had she the thrill of playing this music, but she had the still greater pleasure of understanding it when she heard it played by the world's greatest artists. Thus their playing was to this woman an intellectual treat as well as an emotional intoxication.

One of our most progressive teachers of the young music student is a woman who prepared for her work when she was of middle age. At the close of the World War I, she faced the problems of a newly adjusted existence for herself and her two growing daughters. She had to find some way to increase her income. She finally turned to her music. Before her marriage to a young army officer she had taken a course at the New England Conservatory of Music. Her standards, however, were too high to allow her to join the ranks of teachers without special preparation. A few lessons from a high-priced teacher did not give her what she needed. She knew that she must in some way bridge the intervening years of musical desuetude and bring her ideas up to the highest notch of pedagogical efficiency. She found a newly published book which presented many new and interesting theories in study and teaching. From it she learned relaxation in playing, timing the stroke, the floating arm, memorizing, analysis, the application of the knowledge of fundamental forms and keyboard harmony. She contacted the author. She also got in touch with different musical groups. Her preparation is still going on, though for years she has been a successful teacher in a small community not far from New York.

A Striking Example

There is no doubt that it will be encouraging to many adult students to learn of an example of musical achievement in which the intensive study of music began after the age of thirty. The example selected for this study is that of both the pupil and the teacher, as well as the conditions for study which brought well-deserved success. The pupil who had always been keenly alive to a sense of wide interests and cultural aims was turning to music for improvement. She chose for her teacher an understanding man and a fine musician. The teacher recognizing the potentialities in his pupil, and he visioned a direct course in training with its possibilities. Then he awakened dormant ability; he made her aware of the power within herself. For years this woman has played for people in many different stations of life. Her playing, straightforward and musically, always seems to carry a message to each listener. She was among those who made popular lecture-recitals. Now at the age of seventy-eight there is the same undiminished excellence in her playing. She has at her finger tips a repertoire of more than a hundred compositions, and each year she adds to these a few carefully chosen modern works.

How was it possible for this woman, the wife of a physician and the mother of six children of school age to accomplish all this? Not one duty was neglected, nor was the household disturbed in any way. She carefully adjusted her responsibilities and fitted them (Continued on Page 70)

Coming Brilliant Radio Programs

by

Alfred Lindsay Morgan

THERE IS NO PLACE in the world to-day where one can tune in on musical programs of distinction and worth as in this country of ours. There is no place where musicians are given the same opportunities as here. Our native-born artists are consistently being exploited and the air waves; and also, lately, a large group of talented refugees, who have come to these shores to escape the tyrannical rule in their own countries, are being provided opportunities to exploit their talents. Behind an unfamiliar name on radio to-day may lie a strange and startling story, for many of the refugee musicians have gone through harrowing experiences. In the past four months there have been several familiar conductors at the helm. Some of these held prominent positions in their own countries until the Nazis arrived. Such a person is Gyro Fiteberg, who conducted the NBC Summer Symphony during August, and who was heard also in two concerts of the Radio City Music Hall during July. Fiteberg was the founder and conductor of the Polish Radio Symphony Orchestra in his native Warsaw until the Nazis took that country over. During the siege of Warsaw he conducted orchestral programs at regular intervals to boost the morale of his countrymen, escaping from Warsaw by a secret tunnel. The Nazis entrance, he was chased all over Europe by the Gestapo. Fiteberg has a long and brilliant career as a conductor behind him. In 1906 at the age of twenty, he conducted the Berlin Philharmonic Orchestra. During 1913 and 1914 he was a conductor of the Vienna Opera. From 1914 to 1918, he was a regular guest conductor in Russia with Koussevitzky's Russian Imperial Orchestra, and after Koussevitzky left Russia in 1920 he became the regular conductor of this orchestra under its reorganization by the new Russian Government. Later, he fled Russia with the Diaghileff Russian Ballet and appeared thereafter in every important European capital.

Other old world celebrities featured over American air waves recently have been heard on Columbia's Keyboard Concerts (Tuesdays—3:30 to 4:00 P.M., EWT). These programs are particularly deserving of the attention of all Eruse readers. Teachers should find these concerts valuable and stimulating fare for their pupils, for Columbia is presenting some of the best talented pianists whose programs are all interestingly devised. It is a pity that information is not forthcoming far enough in advance to give the names of the keyboard artists who will be heard this month, but one has

only to look back on those who were heard this past month to realize the interest of this half-hour broadcast. Among the pianists who played during September were the American Leonard Shure, the Russian George Chachavazbe, and the Hungarians, Gyro Fiteberg and Mitos Schwalb.

Like Gyro Fiteberg, Mitos Schwalb had a difficult time escaping from Nazi tyranny. A gifted pupil of Ernst Dohnanyi, he was in Paris at the time of the Nazi invasion. He escaped from French capital as the Nazis marched in, making his way to a French port. There he boarded a boat upon which he hoped to escape to England, but the Nazis commandeered the craft before it sailed. Mr. Schwalb was then interned. It is said that a high ranking German officer was so impressed with his playing that he gave Schwalb more freedom than most prisoners. Later, he was able to leave France for his country.

Toscanini and Stokowski

The 1942-1943 season of the NBC Symphony Orchestra (winter schedule) will be formerly opened over the NBC Red network on Sunday, November 1 (5:00 to 6:00 P.M., EWT), under the direction of Arturo Toscanini. The noted Italian conductor, who has been absent from regular radio activities for the past year, returns this season to conduct a total of twelve concerts during the twenty-four weeks of the NBC Symphony season. The other twelve winter programs are to be directed by Leopold Stokowski. Radio listeners will have the benefit of an extended summer symphony series also via the Red network at the same time, due to the arrangements to broadcast five additional concerts. The NBC Summer Symphony, previously heard over the Blue network, was supposed to end its season this year with the concert of Saturday, September 20. During the four concerts of the Summer Symphony, to be heard in October, two conductors are scheduled to officiate. On the 4 and 11, the Russian conductor Nicol Malko is the announced leader, and on the 18 and 25, it is Erich Leinsdorf.

Howard Barlow and the Columbia Symphony will continue to be heard on Sunday afternoons, over the Columbia network, for the first three weeks of October. Although officially the *Philharmonic-Sym-*



EARL WRIGHTSON

phony Orchestra of New York resumes its concerts during the first week in October under the direction of Arturo Toscanini, there will be no broadcast of the concerts until the 25th when Bruno Walter takes over as orchestral director. Thereafter the regular Sunday afternoon concerts of the Philharmonic are scheduled to be heard on the nationwide hook-up of Columbia's network. In his concerts called *Exploring Music*, Bernard Herrmann, the American conductor, continues to present some unusual programs. Herrmann certainly has the happy faculty of ferreting out music scores of which others seem to be either unaware or else outright neglectful. Thus, we found Herrmann in a recent concert presenting a suite by Moussorgsky which we do not recall having ever heard in concert. This suite consisted of three movements: the first, a *Scherzo*, which was scored with the assistance of the composer's friend Balakireff; the second, an *Intermezzo*, the reworking of a piece originally for piano; and the third, a *Turkish March*, originally written for a now forgotten opera, called "Mlada." At another recent concert, Herrmann revived Mendelssohn's "First Symphony," which had not been played in this country for a longer time than most musicians cared to conjecture.

Those who like a group of show tunes smartly arranged and played with plenty of exuberance and luster will find Morton Gould's program, called *Music For America*, one worth tuning into. Gould has a good orchestra, and he does his own arranging. He also has a choral group and the young tenor Jimmy Shields, as soloist. This program is heard over the Mutual network on Tuesdays from 8:00 to 8:30 P.M., EWT.

Great Moments in Music, which features excerpts from operatic literature, has recently returned to the field of grand opera. During the summer months this popular program, which is heard on Wednesdays from 10:00 to 10:30 P.M., EWT—Columbia network, had been presenting excerpts from comic operas. The principals are still the three talented American singers—Jean Tennyson, soprano; Jan Peerce, tenor; and Robert Weede, baritone. And the orchestra and chorus are still under the competent direction of George Sebastian. If you like operatic arias and ensembles, here is a program you (Continued on Page 710)

RADIO

"FORWARD MARCH WITH MUSIC"

THE ETUDE

OCTOBER, 1942

A Record Feast for Music Lovers

by Peter Hugh Reed

WEINGARTNER MEMORIAL ALBUM—Wagner: Die Gotterdammerung—Siegfried's Rhine Journey, Siegfried's Funeral March; The Paris Conservatory Orchestra, direction of Felix Weingartner. Columbia set X-224.

The death of Felix Weingartner in Berne, Switzerland, on May 8, at the age of seventy-nine, marked the close of a musical career of one of the most distinguished conductors of our time. Perhaps no conductor has been more widely appreciated for his recording work than Weingartner. He is the only one to have his interpretations of all nine of the Beethoven and all four of the Brahms symphonies perpetuated on discs. Weingartner's interpretations of these works have been widely praised for upwards of the past forty years for the validity of his conceptions, and for the comprehension and realization of each composer's intentions. Widely recognized as an authority on the orchestral music of Beethoven, his book on this subject has long been a source of study for orchestral students as well as conductors.

Nothing could have been more appropriate as a Memorial Album to this conductor than the music contained herein. Weingartner could not have foreseen these recordings issued as a Memorial, for he made them in 1939, but we feel certain he would have approved of them as such. Listening to the *Rhine Journey* of the young Siegfried and the *Funeral March*, we thought of the journey upon which the conductor but recently set forth and how suitable was the music for a Memorial occasion. Although not known as a Wagnerite in his earlier years, Weingartner later turned to the music of the master of Bayreuth and displayed a true understanding of its content. The performances here, without casting any new light upon the music, are models of Weingartner's sane and expressive artistry. The *Funeral March* is played with rare feeling of benignity and pathos.

d'Indy: Symphony on a French Mountain Air for Orchestra and Piano, Op. 25; The San Francisco Symphony Orchestra with Maxim Schapiro (piano), direction of Pierre Monteux. Victor set DM-913. As a poet of nature, d'Indy had few if any peers in his native France. It was this music inspired by the mountain heights of his native Cévennes in Southern France. It is music full of buoyancy, nostalgia and quiet ecstasy. Written in the cyclic style of César Franck's symphony (d'Indy was a pupil of Franck), we have always believed this score deserved to be equally popular. Certainly, its appeal is more durable. The theme, upon which the work is based, is taken from a folk tune of the composer's home province. Although the piano plays an important role in the instrumentation, the work is not however to be confused as a concerto. Of the several versions existent on discs, this one is the finest. An early Polydisc set (circa 1930) unduly featured the piano and the later Columbia set, while a splendid performance, did not have the tonal nuances to be found here or the fine string tone and gradations of dynamics. Monteux and his pianist pose themselves in complete rapport with the music.

Couperin (arr. Milhaud): Overture, and Allegro from La Sultane Suite; The St. Louis Symphony Orchestra, conducted by Vladimir Golschmann. Victor disc 11-8238.

The best qualities of the Gallic temperament—grace, elegance and poetic refinement—are evidenced in the melodies of Couperin. This disc is a pleasant surprise; the melodic material is charming and instantly appealing. Furthermore, the playing of the St. Louis Symphony is particularly appreciable.

Dubensky: Stephen Foster—Theme, Variations and Finale, and Fugue for 18 Violins; The Indianapolis Symphony Orchestra, conducted by the nationally known Fabien Sevitzky. Victor set DM-912.

The theme is *Way down upon the Swanee River*, to which the composer has appended some pointless variations and an unimaginative finale using other Foster tunes. The *Fugue* is a far more impressive composition, evidencing real craftsmanship. Neither performance left this listener with the impression that he was hearing the music under the most favorable light.

Elgar: Pomp and Circumstance Marches, Op. 39, Nos. 1, 2, 3 and 4; The Toronto Symphony Orchestra, direction of Sir Ernest MacMillan. Victor set M-911.

These marches are as dated as antiques with plush furniture; they belong to an era of British Imperialism. They are excellently played, however, by a group of musicians who undoubtedly are thoroughly imbued with the English traditions and spirit. The recording is most realistic.

Brahms: Variations on a Theme of Haydn, Op. 56a; The Minneapolis Symphony Orchestra, direction of Dimitri Mitropoulos. Columbia set X-225. Since Columbia does not send material in for review, it is often necessary to hear its sets in a dealer's booth. The performance here is a sound one, more stimulating than an earlier one by Weingartner but by no means as smoothly recorded. Of the several sets extant of this work, our preference is for the Toscanini version.

Weber: Der Freischütz—Overture; The Cleveland Orchestra, conducted by Artur Rodzinski. Columbia disc 11917-D.

The orchestral playing here is marked by precision and detailed finish, but the interpretation is somewhat flat and feeling. Moreover, Rodzinski plays the overture too fast, reducing its traditional timing by nearly two minutes. The Beecham performance, also issued by Columbia, remains an unchallenged interpretation.

Gershwin: Concerto in F (for piano and orchestra); Oscar Levant (piano) and the Philharmonie-Symphonische Orchestra of New York, conducted by Andre Kostelanetz. Columbia set 512.

Those in the "know" contend that Levant alone knows how to play this concerto, and that he gives a better performance than the composer did. Despite the impressiveness of Levant's playing and the splendid quality of the recording here, this performance did not efface for us the memory of the excellent San-Roma-Fiedler set. It is fitting, however, that Levant has at long last recorded this concerto, for he has played it with almost every important orchestra in the country.

Kreisler: "My Favorites"—Caprice, Vienne, Tambourin Chinois, Liebesleid, Liebeslied, La Gitana, Schön Rosmarin; played by Fritz Kreisler (violin) with Victor Symphony Orchestra, direction of Charles Connell. Victor set B10.

These are the first recordings that Kreisler has made since his unfortunate accident in April, 1941. They not only testify to his remarkable recovery but reveal his artistry seemingly more wonderful than before. For here Kreisler plays with a rare suavity of tone and tenderness. At sixty-seven, one suspects that these pieces, which have made his name so beloved throughout the world, take on new significance as they stir up memories of old Vienna and his happy youth there. The noted violinist has never played these morceaux better.

Beethoven: Quartet in C major, Opus 59, No. 3; The Budapest String Quartet. Columbia set 510. Chamber music enthusiasts will welcome this latest set of the Budapest Quartet; it is not only a consummate performance of a favorite work but also one of the best recordings that Columbia has made of this ensemble. Of the three quartets that make up Opus 59, this one is the most objective. It starts off with the jollity of a vagabond minstrel and builds to a noble and imposing fugue finale.

Beethoven: Theme and Variations in F major, Op. 34; Theme and Variations in E-flat major, Op. 35 (Eroica); played by Claudio Arrau (piano). Victor set DM-882.

These works are new (Continued on Page 114)

MILLIONS IN IT

The "name-bands" in America have earned without exaggeration, an aggregate of millions of dollars. Many leaders make annual incomes, greater than that of the President of the United States. As high as \$8,500,000 has been paid to a jazz band for a half hour on the radio. Some bands have taken \$9,000 for an evening's work. Mr. Paul Whiteman, King of Jazz, in "How to Be a Band Leader" (written in collaboration with Leslie Lieber) frankly states that the industry of dance music is one of no less than \$110,000,000. The reviewer has not audited these astronomical figures. \$110,000,000 is the 5% income upon \$2,200,000,000 (Amos and Andy please note). Paul has told in 144 pages just how one may go about "horning in" upon this colossal musical treasure. If he doesn't know how to do it, certainly no one does. The book is alive with fresh all musical poverty, but if you are interested in making a start toward this tonal Golconda, this clever book is a good springboard.

"How to Be a Band Leader"

By: Paul Whiteman and Leslie Lieber

Pages: 144

Price: \$2.00

Publisher: Robert M. McBride & Company

THE ONLY JOHN

It's a fine, fine book that L. A. G. Strong has written about you, John McCormack, and proud indeed you may be of the splendid record it puts down from the fourteenth of June, 1884, when you first saw the light of day at Athlone, on the banks of the river Shannon. What a wonderful spot for the birth of an Irish tenor!



JOHN MCCORMACK

The reviewer has followed the many engaging moments in your active life with keen interest. Your observations upon music study will help many students. You have put down many bits of information about your famous conferees that have never been told. When you say, "Perhaps I can best express my feeling about Caruso as a colleague by saying that in the seventeen years I knew Enrico Caruso, I never heard him say an unkind word of a fellow-artist," you make an unforgettable picture.

Right up to the time when you realized your ambition and became a Count of the Holy Roman Empire, you set an example of application, intelligence and good taste, which has set a standard for all Irish tenors to come, although there is small hope of anyone's ever equalling you. Now, as a good American citizen, we hail you and the excellent book about you.

Many readers will find special value in the Appendixes of twenty-eight pages in which you have listed the finest photograph records of one hundred and eleven artists, including yourself. Sure, if John McCormack says a record is fine, it just has to be fine.

"John McCormack"

Author: L. A. G. Strong

Pages: 301

Price: \$3.00

Publishers: The Macmillan Company

SLAVE SONGS

A beautiful presentation of the slave songs as preserved on those islands off the coast of Georgia, where the lives and the mores of the descendants of African negroes possibly come closer to the country of their origin than elsewhere. It is to be found in the splendid, annotated collection by Lydia Parrish. The mere matter of assembling the material for this book required years. Sixty songs are presented and the size of the page (8½ x 11 inches) permits large and interesting illustrations of which there are thirty-four.

The story is of a Quaker girl from Salem, New Jersey, who found herself moved by destiny to a handsome home on St. Simon's Island on the coast of Georgia, which Mr. Olin Downes in his introduction calls "a veritable sanctuary of Afro-American music," and who became fascinated with the spirit of discovery. While the book is a fine, serious piece of American musicology, every page is filled with interest, humor or the romance of the deep South.

"Slave Songs"

By: Lydia Parrish

Pages: 256

Price: \$3.50

Publisher: Creative Age Press, Inc.

BOOKS

The Etude Music Lover's Bookshelf



Any such here reviewed may be secured from the ETUDE MUSIC MAGAZINE at the price given plus postage.

By B. Meredith Cadman

BILLINGS

Very interesting notes by Clarence Dickinson and Carleton Sprague Smith, accompany the publication of "The Three Puffling Tunes" and "A Virgin Unspotted" by the extraordinary William Billings who, crippled and eccentric all his days, succeeded in becoming "The father of our church choirs and singing schools" prior to his death at the age of fifty-four in Boston in 1800. With the exception of the aristocratic Francis Hopkinson, he is the best known of our eighteenth-century composers.

"Three Puffling Tunes" (25 cents)

A Virgin Unspotted (10 cents)

By: William Billings

Published by: Music Press, Inc.

ESSAYS PRESERVED

Much of the fine literature of the world "dies a born" in the periodicals of the world. A widely admired English musical essayist and critic, J. A. Westrup, has made a collection of his excellent dissertations which have previously appeared in the Monthly Musical Record, in Musical Opinion and in London newspapers, in which they originally were published. Thirty-three excellent pieces of writing are thus preserved. The subjects are so varied that they cannot well be described in a review.

"Sharps and Flats"

By: J. A. Westrup

Pages: 238

Price: \$2.00

Publishers: Oxford University Press

COMPENDIUM OF PIANO MATERIAL

Adelaide Trowbridge Perry brings out the second edition of her selection of graded material which is excellently done and is carefully classified. The original edition was published many years ago. This catalog of works of various publishers has representative standard publication and a large number that are lesser known. The able compiler has marked with a star the work which are to be highly commended.

"Compendium of Piano Material"

By: Adelaide Trowbridge Perry

Pages: 150

Price: \$2.50

Publisher: Trowbridge-Perry Publications

RECORDS

"FORWARD MARCH WITH MUSIC"

THE ETUDE

OCTOBER, 1942

"FORWARD MARCH WITH MUSIC"

Music in the Home

Why Did I Forget My Piece?

By Carrie Schmitt

LITTLE HELEN KNEW at the age of nine what I had caused her to forget. While playing a second grade piece, she suddenly stopped and exclaimed: "Oh dear, I lost my fingering and I forgot my piece when I lost my fingering." Such was Helen's way of explaining. Certainly accurate fingering has much to do with memorizing. At another time when Helen made a mistake, she explained, "Oh dear, I looked in the wrong place and forgot my piece." She could not exactly explain where the right place was; sometimes it was one hand and sometimes the other.

Early in my teaching experience, my own teacher and another prominent piano instructor were guests at an evening party, and the hosts invited me to play. In my eagerness to do well, I suddenly decided to watch my right hand make a jump to a high note. Smash went the piece! I had never looked there before, having always depended on my ear and feeling of the keyboard for the right hand while watching the less efficient left hand.

Many teachers recommend memorizing the printed page. If one has a "photographic mind" this may be easy. However, this was not so easy in my case, because I was fortunate enough to have a large library of music and practiced from one edition at home and another at the studio. It was interesting to compare the ideas and especially the fingering of the two editions, but the pages were turned at different measures.

Many years ago, a friend who was studying in Germany, had the opportunity of playing with an orchestra, while her teacher conducted. She had memorized the concerto but her teacher suggested that she place the score on the piano in case of need. Fortunately her memory did not fail. She turned the pages at the usual places without looking up. Imagine the surprise when

she finished and found that the score was upside down!

One must use his visual memory; he must memorize how the notes appear on the keyboard. If one can see groups of keys and visualize the movements of the hand while playing silently on the tops of the keys, he will be confident of his memory.

The ear is of the greatest importance. Most of us do not have the good fortune of being born with absolute pitch, so oftentimes judgment and thoughts are best. Our ears sit in judgment and tell us whether we are right or wrong. That is why we must use other ways of remembering.

Have you ever heard a student begin a piece over three or four times? He kept playing the first ending and could not find the second ending. At such spots the "association of ideas" helps. There are many combinations of letters in music that spell words, such as, fad, face, ace, bed, and so on. In Paderewski's *Minuet*, note that "ace" spells the first ending and "beg" takes us safely to the second ending. Such procedure naturally involves harmonic analysis. Can you recognize serial instantly? Do you know all the triads in different positions?

Then, too, sufficient technic will master what Helen called her "fingering" and will foster the poise and ease of the performer. There are so many beautiful pieces, that one does not need to select the most difficult for public performance. It is much better to play what is fully within one's ability. In overexerting ourselves we stiffen the muscles and defeat our purpose.

A few "don'ts" might be helpful. Don't expect to play at the recital as well as you do at home. Don't find fault with the piano. We know that some of them are discouraging and some are inspirational. Let the piano and the composer of your piece take some of the responsibility. Don't expect to play your piece like Paderewski before you have played the composition as many times as he had played it. But do expect yourself to present your music with infinite care and enthusiasm. One must face self-consciousness and vanity and become absorbed in presenting the music as the composer might wish it.

Why do we forget? Because we divide our attention between the music, ourselves, or the audience; because we wish to play better than we can; because we are not satisfied to play exactly as we do at home; because of an unfamiliar piano, do at home; because we expect it, and we which does not respond as we expect it, and we are disturbed; because our eyes go wandering about; because we have practiced carelessly; because we do not thoroughly know our piece; because we have not sufficient technic and stiffen; because our ambition outstrips our ability; because, because... It is so easy to forget and so difficult to concentrate under exciting circumstances.

An old gardener was asked, "How do you raise such beautiful flowers?"

"Well," he said, "I prepare the soil as well as I can, and then I plant as carefully as I can, and I turn away I ask God's blessing." A good rule for all of us.

Amusing Musical Episodes

By Paul Vandervoort, II

Beethoven's courtesy in dedicating one of his compositions to a Russian countess had an amusing result, due to Beethoven's absent-mindedness. The lady's husband acknowledged the compliment to his wife by presenting Beethoven with a horse. After riding the animal several times, Beethoven forgot about it. His servant then began hiring out the horse, keeping the proceeds for himself, until presentation of a large feed bill for the horse, rudely reminding Beethoven of his equine possession.

Alexander Boucher, a French violinist, had frequent demonstrations of a king's jealousy of royal prerogative. Boucher was frequently called on to play duets with King Charles of Spain, and Charles, without regard for musical convention or rules, would insist on beginning a composition at his own tempo and pleasure. If Boucher called attention to such a musical error, the king would reply testily that he did not consider it his place to wait for Boucher.

THE READING OF BOOKS on singing in the course of an academic preparation for the profession of public performance or that of instruction, is best undertaken under guidance for the reason that the bibliography is likely so frequently to be diverse in treatments of the subject by authors who on careful examination are found to belong to different schools of thought and persuasion quite at variance and even in opposition.

The intent of the writer is to offer in a briefly outlined and yet organized form a presentation of concepts and teachings of the past arranged and classified according to their appropriate schools of thought. For our purpose a "school" may be defined as a trend of thought, based on one or more peculiar concepts or precepts, which has continued through a period of time and has owned a following of disciples. We shall confine ourselves to the centuries succeeding the year 1600 A. D.

The Old Italian School

We arbitrarily bound the period of the Old Italian School, otherwise known as the "Golden Age of Singing," by the dates 1600 and 1741. The first given date is assumed generally to have opened the modern era of music. The school is named "Italian" since the locality of its development at the hands of the "Old Masters" centered at first in the Italian peninsula.

As all of our readers know, many so-called geniuses of Tin Pan Alley were merely musical kleptomaniacs. They thought nothing of picking the pockets of great masters—Schumann, Schubert, Chopin, Wagner, Grieg, or Tschalkowsky. In later years, as the public became more sophisticated, these lute-fuglers sometimes magnanimously stated the source of their purloined themes. In an announcement by the British Broadcasting Corporation, made just as we are going to press, these contraband adaptations of tunes often draped upon maukish, bathetic verse, are to be ruled off the air, in common decency to the dead.—*Editor's Note.*

HE WAS A MELANCHOLY RUSSIAN, eternally sorry for himself. He wore a white beard, which made him look older than he was, and he suffered from nerves and an inferiority complex. For over thirteen years he allowed himself to be supported by a wealthy widow whom he never met in person. He died at fifty-three, without the faintest idea of what his music would mean to a later generation. His name was Peter Il'yich Tschalkowsky.

Too-day this man, about whom musical scholars consistently disagree, even as to the spelling and pronunciation of his name, has become the spiritual Czar of Tin Pan Alley. His tunes have created a higher average of hits than even a Berlin, a Gershwin or a Kern has ever enjoyed. A Tschalkowsky melody has become such a sure fire proposition that almost any publisher can cash in, practically overnight, if he can pick the right one and fit it with a properly banal set of words. Best of all, the music of this uncrowned Czar is in the Public Domain, that blessed haven of arrangers, adapters and every other

History of The Classical Czar of Tin Pan Alley

Popular Publishers Cash In on "Sure-Fire" Russian Master

by Sigmund Spaeth

Mus. Dir.

bring about a change tint in singing from it is a trait of humankind likes to "pick another figure acor look inside the gol reason for the golde demand was for new new short-cut metho more years of labor time required for a v scientifically the ca paralleled an histor all branches of be-

probably gone through this individual form of madness at some time, probably after passing through the Grieg-Puccini stage and before arriving at the Wagner-Brahms hysteria. They all know what it feels like. But the Concerto never hit them quite so hard as it has the jitterbugs. The jitterbugs and girls also got over it in time, whereas the jazz-hounds keep getting madder and madder, without any apparent limit.

By Way of the Movies

Possibly the great American public would never have heard of the Tschalkowsky "Piano Concerto" except for a film called "The Great Lie" in which Marjorie Astor played (or pretended to play) the opening theme. Somewhat later Deanna Durbin performed a similar service to art in "It Started with Eve." Professional and amateur musicians are well aware of the effect of those crashing chords on the piano and the broad orchestral melody which they punctuate. But to the members of the box-office they were a revelation. It was something that just had to be whistled.

Almost immediately the arrangements and adaptations began to appear, with and without words. At the moment there are at least twenty on the market, of which one of the latest is called *Boogie de Concerto*. The Hit Parade has been most partial to *Concerto for Two and Tonight We Love*, but the list also shows *Concerto for Two, Concerto for One, The Tune Tschalkowsky Wrote*, and so on.

Concerto for Two carries a fine, straightforward credit line, "By Jack Lawrence and P. I. Tschalkowsky" (you can't fool us with that spelling!), and the mention of Robert C. Haring as adapter. The same theme gets under way with the words, "And when we meet music starts upon the strings of our hearts." Then it develops that our first kiss sounded "like violins" (smack!) and the second made "our song a thrilling concerto for two, for me and you." That's telling them, Jack!

Tonight We Love has words by Bobbly Worth,

with credit to Ray Austin and Freddy Martin as adapters of the music. You can sing the familiar melody to this text: "Tonight we love while the moon beams down in dreamlight tonight, We touch the stars, love is ours (pronounced 'ahrs'), Night winds that sigh embrace the sky." The song ends in a confused jumble of bad accents, artificial rhymes and verbal as well as musical platitudes: "This wasn't meant to borrow but tomorrow will it be gone or will it always live on? Tonight we love."

Also from "Romeo and Juliet"

Of course Tschalkowsky had become the chief support of Tin Pan Alley long before the discovery of his "Piano Concerto." Two of the biggest song hits in years, *Our Love* and *Moon Love*, were made from instrumental melodies of the melancholy Russian, Larry Clinton, a band leader who had already commercialized the charming *Reverie* of Debussy by simply prefixing the possessive "My." *Worked* his way through Tschalkowsky's "Romeo and Juliet" *Fantasy-Overture* until he came to the oomp-theme. The first two notes seemed to cry out for the well established phrase "Our Love," and this became the inevitable title. Buddy Bernier and Bob Emmerich were called in as collaborators, and Tschalkowsky was almost lost in the shuffle of a commonplace middle section with the words "And so you're always near to me, Wherever you may be." The final statement of this amorous melody expresses the cosmic thought "I see your face in stars above, As I dream on in all the magic of our love." Shakespeare put it a little differently in the balcony scene which Tschalkowsky had in mind when he wrote the music.

It was only natural that André Kostelanetz should be tempted to try his hand at introducing caviar to the general, after the enormous success of *Our Love*. With his well developed technique in the popular treatment of classic themes, this fellow-Russian had no difficulty in harnessing the slow melody of Tschalkowsky's "Fifth Symphony" to the plodding rhythm of a fox-trot, and the result was *Moon Love*, with words by the hardly distinguishable Mack David and Mack David. Kostelanetz made a verse for the song by taking a far better theme from the same symphony, and the boys helped him (Continued on Page 708)



THE NATIONAL CHORUS OF MOTHERSINGERS

Choral groups of "Mothersingers" (the title is copyright) are made up of members of Parent-Teachers Associations in all parts of the country. The organization was started in Cincinnati in 1925 by Vera King Clark. The first National Chorus was brought together in Denver by Helen McBride. The choruses this year have been actively engaged in providing music for War Bonds and Stamps campaigns. The groups have been very influential in supporting the work of developing the musical interest of children.

"FORWARD MARCH WITH MUSIC"

THE CROWD

OCTOBER, 1942

"FORWARD MARCH WITH MUSIC"

AMERICANS ARE PROPERLY PROUD of their opera stars who have come up "the hard way." We take pride in knowing that Bessie Abbott, Rosa Ponselle, and Orville Harold were once vaudeville stars. One of our greatest baritones, John Charles Thomas, sang first as a star in Broadway comic operas. The prize ring now enters the field with a graduate who promises to be a real figure at New York's great opera house, True, Philadelphia's Jack O'Brien played the violin, and Ray Fabiani, the famous sports promoter, was the concertmaster of the Chicago Opera orchestra, but in Elwood Gary is the first welterweight ever to look out on the Diamond Horseshoe. A young man of fine appearance and an excellent radio singing record, his debut this year will attract wide attention. In a recent conference he said:

"It's easier to sing an operatic aria than the chorus of a popular song. And far more gratifying. It's hard to get anything out of the typical sixteen or twenty measure refrain. Most of them are geared to the lowest common denominator, musically and mentally; the range is limited and there is a great deal of dulling repetition." This young singer, who has battled his way to operatic victory along the radio route blazed by the Metropolitan Opera Auditions of the Air, is extremely handy with boxing gloves and was doing very well for himself some years ago, when he was storming fistic fame via the welterweight route. Six feet tall and "hard as nails" at one hundred and forty-seven pounds, he was carving out a career as a fighter which was the envy of many young knights of the canvas ring. "El," who first put on the gloves at fifteen, one year under the legal limit, looks back ruefully upon the memory of the only knockout he ever received, strangely enough, from the cleverly directed gloves of his best friend.

"I never fought for a greater prize in my life," said El Gary, in thanking the sponsor of the Metropolitan Opera Auditions of the Air program on that memorable night when he was declared one of the winning finalists and was given a check for \$1,000 and a year's contract with the Metropolitan. Between his prize ring days and landing at the "Met" there had been years as a highly successful singer of popular songs; a "crooner," if you will.

"In those days you couldn't hear me six feet from the microphone," he frankly admits. All he had was "full voice," which he didn't know how to use, and a falsetto, which he could use very effectively. Whenever he attempted to sing full voice he would end by losing his voice in hoarseness.

The "Crooner" Had Ambitions

In those "crooning" years he had ambitions. He wanted to go to the top as the best-known dance band singer in this country, and when it is considered that he toured for a year or more with one of the leading "name bands," and was offered a lucrative contract to go over to London to the Casino Club, it must be admitted that Gary was well on the way to realize his ambitions. And when it is understood further that he turned down the offer because he felt he wasn't ready (it isn't easy to

From Prize Ring to Grand Opera

An Interview with the
New Metropolitan Opera Tenor
ELWOOD GARY



ELWOOD GARY

by
Gustav Klemm

say "No!" to \$250 a week!) it becomes very evident that there was a good amount of hard common sense in the head on top of those heavy, broad shoulders.

Gary sang his first operatic aria six years ago. Something about his voice was changing; it was getting heavier, bigger. He went to Eugene Mar-

tinet, Baltimore vocal instructor, and director of the Baltimore Civic Opera Company. It was with this organization that Gary cut his eyeteeth, operatically speaking. During the years he has sung leading rôles in "La Traviata," "Rigoletto," "Cavalleria Rusticana," "H. M. S. Pinafore," and others. He now is spending many hours daily in operatic coaching—he has orders to prepare ten rôles by the time the Metropolitan opens. Within the past year Martinet suggested that the young tenor do operatic coaching with Romano Romani, teacher of Rosa Ponselle.

When Gary says that opera arias are easier to sing than popular songs, he means it. "After all," he says, "most operatic arias are also love songs. They may go a little higher and a little lower, the rhythm may vary many times between the beginning and the end and there may be interpretative difficulties, but the basic idea is pretty much the same. There is a musical thought and it must be 'sold.' If you can 'sell' a popular song, you can do the same with an aria." Gary "sold" his arias and his encores. His vaudeville training stood him in good stead. He knew that it was wise to keep his eyes open and to smile right back into the beams from the insistent spotlights that streamed down upon him.

The arias Gary learned for his audition programs were all new to him except *Rodolfo's Narrative* from Puccini's "La Bohème." These he learned in less than a week's time. He commuted to New York from his home in Baltimore, where he carried on his radio work, a large teaching class, his church job, and the many engagements a young singer seeks and needs to keep himself going.

His Early Years

He was born in Bridgeton, New Jersey, twenty-nine years ago, where his father trained fighters; a highly precarious calling unless you uncover a "champ." When Gary was nine, the family moved to Baltimore (after a three-year stay in Pennsylvania). At fourteen it became necessary for him to add to the family income. This he did by washing bottles in a glass factory. Meanwhile, he continued his education by going to night school. After two years he was employed by a company making piston rings where, despite his twelve midnight to eight A. M. shift, Gary began casting his eyes fondly at the welterweight crown.

During these years he also began taking vocal lessons. His first song was Al Jolson's pathetic hit, *Sorry Boy*.

"But I had only four notes in my voice then," admits Gary, "and when I'd get up a little way, I'd squeak. This squeak finally must have gotten on my mother's nerves because, after what doubtless was a trying period, she suggested that it might be a good idea if I had some singing lessons. I went with my mother washing, prize fighting, piston ring making background, singers were 'sissies' and at first I would have none of it. However, my mother made an appointment with a voice teacher and, under protest, I went."

When almost twenty, (Continued on Page 700)

STOPS COMMAND TONES of varying quality, volume and pitch; we shall show you how the apparently numberless characteristics of the stops may be very easily reduced to groups and classified with ease.

Let us first consider the question of pitch. As we have noted, there are to be found on the stop-knobs numerals denoting the pitch-length of the respective stops, viz.: 16 ft., 8 ft., 4 ft., and 2 ft., together with these other designations: 3 rank, 4 rank, etc. The former relate to the number of ranks of pipes, the latter to the number of the stop in question, the latter in the particular stop under consideration.

In the first class mentioned in the preceding paragraph, the numerals indicate the theoretical (and rather arbitrary) measurement of the tone-length of the pipe producing the lowest note of length of the pipe. Note that this length is only expressed with approximate accuracy, and is not by any means a mathematical statement of the length; there are countless variations from the denoted length due to different methods of construction in the different pipes, and also the employment of various wind-pressures and styles of voicing. These all have their effect upon the exact length of the tone-wave, but as we are considering these matters from a viewpoint in which questions of physics and science have little place it will be sufficient for you to remember that the figures denote the approximate tone-length of the lowest pipe in the particular stop under consideration.

A Word of Explanation

With regard to the second class of nomenclature referred to above, a word of explanation is advisable. In the earlier days of organ building it was discovered that an organ composed entirely of stops of normal (8 ft.) pitch was incapable of producing effects of any degree of brilliance; this, as is now known, was the result of the very low wind pressures employed—which wind pressures made it impossible to develop from the pipes

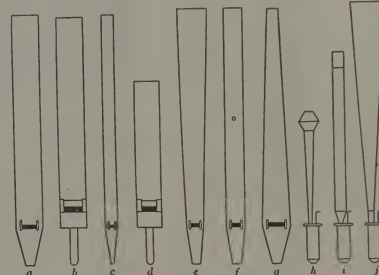
then in use an adequate degree of harmonic brilliancy. The tones achieved were sweet, mellow and pleasing most assuredly, but a full organ composed of them was dull and lacked "fire" and incisiveness; to remedy this condition was adopted the expedient of including stops speaking the octave above the normal pitch. This was found to be a great step forward and, very naturally, the plan was extended and stops of two octaves above normal pitch were included. From this start it naturally came about that the builders soon included stops speaking a twelfth (octave and fifth) above unison, and later other stops producing tones found necessary by the scientific analysis of the production of tone-harmonies generated (in a greater or lesser degree) by a prime tone and needed to its usefulness. Prime tone devoid of any harmonic development (were such tone possible to produce) would be entirely useless, for it is the presence of these harmonics or overtones—in varying degrees in different tones—which gives the distinguishing characteristics to the tones. Mixture stops therefore were

Organ Pipes and How to Know Them

by **Gordon Balch Nevin**

The following is republished from Mr. Nevin's excellent book, "Primer of Organ Registration" (copyright MCMXX by Oliver Ditson Company). This is one of the most useful little manuals of its kind and should be in the hands of all young organists.—Editor's Note.

adopted as a means of supplying artificially certain of the harmonics needed to give character and brilliancy to the tone; but like most excellent things they were much abused and over-done, and are today looked upon with disfavor in many quarters. Nevertheless, they have their sphere of usefulness, and when well made and properly



VARIOUS FORMS OF ORGAN PIPES
a, Diapason; b, Clarabella; c, Viol; d, Gedeckt; e, Dolce; f, Harmonic Flute; g, Gemshorn; h, Cor Anglais; i, Clarinet; j, Trumpet

voiced they add much of richness to the tone of the organ.

This function of stops of other than unison (or below unison) pitch can be easily demonstrated by the pupil himself, and will greatly assist in clearing away a point of mystery which troubles many organ players as well as pupils; we will ask you to seat yourself at the organ and with your own ears as jury, test the case in this simple manner: draw all the stops of 8 ft. pitch on both the Swell and the Great, couple the Swell to the Great, and play through on the Great some simple hymn, chorale, or similar piece of music, listening carefully to the resulting effect. Immediately after this, add all the stops of 4 ft., 2 and 2 3rds ft., 2 ft., and Mixtures (Cornet, Furniture, Sequellera, etc.), if they be present, and again play through the same selection used a moment ago; do not

your ears tell you why we have these stops of higher pitch in organs? Do you not see that without these elements of clear pitch definition, so clarifying in their effect, the organ would be a monstrosity?

In like manner can be explained the presence of stops speaking an octave below unison pitch (16 ft. pitch for the manuals)—for these stops furnish the element of support necessary, particularly in organs of medium or larger size, to prevent a top-heavy or "screamy" effect. It is this fact which accounts for the inclusion in all large specifications of stops of 32 ft. pitch on the Pedal Organ—the grand, majestic, rolling effect of such stops being one of the prime features which have caused the organ to be called the "King of Instruments." Especially in the happy balance of these two classes of stops is the hand of a Master Builder shown.

Tone Qualities

From these questions we pass on to consideration of tone qualities; here we have a complex matter, but one which may be denuded of many of its difficulties by gathering together for consideration the various stops and arranging them in four principal groups, or "tone-families." Subdivisions of these groups would, from a technical standpoint, be desirable, but for this first step we will omit such division and will arbitrarily arrange the stops in the four main divisions into which they easily resolve themselves.

These divisions are:

1. Diapason, or organ foundation tone.
2. Flute tone, including Gedeckt tone.
3. String tone, including Gamba tone.
4. Reed tone, both Clarinet and Trumpet tone.

We will now ask you to seat yourself at the console, having provided yourself with a sheet of paper ruled with vertical lines dividing it into four columns, at the top of the sheet place in order the names of the tonal divisions as given above, and you are ready to begin your investigation.

The process will be simple and will reduce itself to an orderly working over or trying-out of the stops, drawing them—one at a time, playing a few notes or chords on each one, listening to each tone carefully and then trying to decide into which of the groups its peculiarities will entitle it to fall. We will suppose that you have drawn, for instance, the *Swell Open Diapason*; with this stop you will have not a bit of difficulty; with its name as a guide, and with its tone so characteristic of

ORGAN

Music and Study

the organ, you will immediately assign it to column one.

Next we will suppose may come a *Flute* of 4 ft. pitch; the name of this, too, will guide you, and the tone—clear, liquid and vividly imitative of its orchestral prototype will serve to place this stop in its proper class without further consideration. Get these two stops firmly fixed in mind and make a mental note of their tone colors so that with the consideration of another stop of the same families there will be no doubt as to which is its kin.

The Reeds

And now for one not quite so easy! The Oboe; what family will this stop claim? Well, perhaps this can be best answered by comparison and gradual elimination: you are certain, of course, that it cannot belong to either the *Diapason* or the *Flute* family, for you have compared the Oboe with representatives of these two families. It must then belong to either the *String* or the *Reed* family; now which one presents the logical claim? Possibly a mental reference to the instruments of the orchestra may help at this point, for you must realize that the modern organ has many stops whose tone is patterned after orchestral prototypes and whose fullness of delineation is frequently little short of the incredible.

First think of the instruments of the string band: violin, viola, violoncello, double-bass; does it seem likely that this tone under consideration can be analogous to that of any of these instruments? Is there any "resin" in the tone, such as is common to all bowed instruments? Does not the tone suggest, by its name, of course, but equally by its tone "acid-sweet and cloying" a kinship to the wood-wind band, and if so, will it not at once fall under the classification of reed instruments and, in our distribution, of reed stops? And this is, quite correctly, its place.

The Strings

Finally will present itself some such stop as the *Salicional* or *Viol d'Orchestre*, and with it you will have come to the last of the divisions (the *third* column, however) and the family of stops which undertakes the imitation of the string band of the orchestra. It must be admitted, at the outset, that the exercise of not a little imagination is often needed to see the analogy between the string stops and their orchestral prototypes, but, as a rule, in at least some portion of their compass (most often in the lower octaves) a considerable likeness may be discerned, while in many modern examples the faithfulness of imitation is absolutely startling.

You now have found one specimen of each of the tone families indicated on your chart; proceed at once with all the remaining stops of your organ in the same manner using as tests those stops already assigned to their places and by comparison deciding upon the place of each of the other stops. A word of caution may be given: do not let the name of such a stop as the *Stopped Diapason* (truly a misnomer) deceive you; rather let its quality of tone—so very different from that of the real *Diapason* family—tell you in which class to place it. Decide by tone, rather than by name!

When you have run through the whole gamut of stops at your disposal, then—and only then—turn to the Dictionary of Stops in the back of this book, and compare your findings with the definitions of the stops. (Continued on Page 702)

Give the Audience a Chance
Some Suggestions on the Art of Giving Pleasure

By Katharine Culyer

THE MEMBERS OF THE AVERAGE AUDIENCE gather in a concert hall with the desire to hear music which will inspire and strengthen them for the difficult business of living. The singer often fails to win his hearers because of his sheer stupidity! The odds are already in his favor, but sometimes he does not realize that his listeners actually want to enjoy his singing and not find fault.

The choice of a program is of the utmost importance. Naturally this depends upon where it is to be given. A recital which aims to win critical approval in one of the larger cities might consist of several unfamiliar arias from the Bach cantatas, a group of songs by Hugo Wolf, and one by Debussy—such a program is very choice, very sophisticated, and one which would appeal to connoisseurs. In a small town or city, such a choice probably would prove fatal. There is no need to sing "down" to an audience, nor should one be so highbrow that the audience cannot see his head among the clouds! It is important to note some pertinent aids to a successful concert.

Include some familiar works. Many hackneyed pieces are still beautiful if done superlatively well. Extra time and thought should be spent on these and they should be done as if they were being presented for the first time. We often have been impressed by the way some great artist like a simple and ordinary piece into realms of unsuspected beauty.

Shubert's *Serenade* usually is sung too slowly. Why not try singing it as a serenade instead of a melodramatic cry of anguish? The words really justify this unconventional treatment. Grieg's *I Love Thee* may be rendered simply and almost confidentially—or slowly and with much warmth of feeling as Kirsten Flagstad interprets it. Brahms' *Cradle Song* should be sung with the most beautiful tone and expressiveness possible. It is still a gem, no matter how many times it may be mislaid.

A program need not be made up entirely of familiar numbers, however. If you believe in and love a composition enough, you will be able to "put it over." Audiences recognize sincerity and are apt to enjoy music into which you have put your life-blood than some other song which is done in an obviously patronizing manner.

Put yourself in the place of the listener. If you were not trained musically and had not grown to love the song through long practice and consequent familiarity with it, it would scarcely impress you in one hearing. There are many good songs which have no interest for anyone except the singer. One or two of these may be included for your own satisfaction. Too many numbers of this sort will prove to be boreome.

Building the Program

A program needs variety. Strong contrasts of mood, key, and rhythm are necessary in order to keep the interest of listeners. People respond to the expression of simple human emotions such as love, courage, patriotism, love of nature, loneliness. One or two of these need not be commonplace. Brahms' *Vergebliches Ständchen*, Schubert's *Villanelle des Petits Canards*, Brockway's arrangement of *Billy Boy*, The *Nightingale*, The *Old Maid's Song*, *Frog Went A-Courtin'*, Guinon's *De Op*

Ark's A-Moerin', Crist's *Chinese Mother Goose Rhymes* are some of real value.

The words must be understood. Good diction is universally recognized as a necessity, yet it is not often heard. It depends upon correct tone production for its foundation. In spite of this, a singer who is limited in technique can if he thinks about it do a great many things to help the audience to understand him. This most emphatically does not mean "crocodile mouthing," which defeats its own purpose, and makes the text even less intelligible. The enunciation must be well forward in the mouth, free, flexible, and accomplished in a small area. The effect should be of great naturalness. It is an excellent practice to say the words silently, not even whispering them, but with the body vitalized as in singing. This helps facial expression as well as enunciation and makes for spontaneous and normal singing.

Important words must be made to stand out. There are always a few key words upon which the whole meaning rests. These are not to be brought out by giving them a "punch," rather by *stressing* the less important words and syllables. Usually the musical emphasis is right, but even the best composers sometimes err by emphasizing an unstressed syllable in such a way as to make the singer's task more difficult. In a case like this, it seems best to ignore the musical values and give the words or syllable its own proper stress.

Songs should have intelligible texts. Singing in English does not guarantee that the words can be understood! The singer is blamed, and often justly, for the failure of the audience to understand him. Sometimes the fault lies elsewhere. For instance, the melody may be so extremely sustained and flowing that the word is lost. "O Sa-a-vio or he-ear me, I-I-I in-plo-ore Thee. In Thee al-o-ne can jo-o-y be found," (taken from Dudley Buck's arrangement of a melody from Gluck's "Orpheus") is difficult for an audience to grasp.

So That the Hearers May Understand

Translations of some sort are necessary. A brief explanation of the meaning of songs not sung in English adds immeasurably to the enjoyment of any audience. If you sing in an English translation, do not be satisfied until you have found one that is singable and easy to understand.

Unless you memorize the words you will communicate your own uncertainty. You cannot expect your audience to have confidence in you if your eyes are glued to a book of words. If you need it for occasional reference or for something to hold in your hands, be sure that you do not look at it steadily. All the power of your personality is centered in your eyes, and much of your magnetism will be lost if the audience cannot see them.

Give sincerely and want to please. Have you not felt after a glorious concert or broadcast like saying "Thank you" from the bottom of your heart for the uplift and joy it has given you? If you do not feel that you have something to offer, you have no business singing in public.

Perhaps you can do your part to help someone out of a bad mood, or bring a new vision of beauty and spiritual values. It is this attitude of consecration and self-effacement which makes the artist.

A Musical and Educational Evaluation of the Marching Band

by

Mark H. Hindsley

Assistant Director
University of Illinois Bands

(Above) University of Michigan Band in shield formation. (Right) Lynn Sadman, Drum Major, University of Michigan Marching Band.



TO MANY SCHOOL ADMINISTRATORS and music educators, among the latter even band directors, it may appear that the marching band has been "oversold." It may seem that the importance of the marching band has been somewhat exaggerated. At any rate, we have the school marching band with us in large numbers and on an apparently permanent basis. Perhaps it is well that we should attempt to evaluate its activities from the musical and educational standpoints, to see how they fit into the broad program of music education and into education as a whole, and guide the marching band as much as possible by our findings.

Fundamentally, the marching band is an organization that marches to its own music. Marching itself is a physical skill. It embodies many of the more important principles of physical education. First of these are posture, carriage and bearing. Next is mental and physical coordination for the controlled rhythmic movements which are the technique of the marching individual. Later comes the skill of the unified movement of a group, of precise cadence and length of step, of perfect alignment not only in straight marching but also in counter-marches, turns, and other maneuvers, and of accurate execution individually and collectively of all fundamental functions of the marching group.

Marching alone is physical education. Certainly it is only a small factor in physical education, but it is nonetheless a valuable factor and one which is important enough to be justified and

continued. To this extent at least, and further to the extent that playing an instrument of any kind necessitates certain physical skills and developments, physical education and music education are correlated. To these extents band directors are expected to be both music teachers and teachers of physical education. (Many band directors have entered the field of physical education still further, but for the present we are considering only the fundamental, the ordinary marching band.)

Music of the Marching Band

The music which the band plays for its own marching is, of course, essentially military march music. The musical worth and the music educational value of the marching band as a self-contained, independent unit is limited to the musical rating of the march music played, not taking into account at this time the manner in which it is played. The musical high-brows often lift those "h-eye-brows" even higher at the mention of the military march, giving it credit only for rhythm among music's three primary ingredients. Recently a major symphony orchestra played *The Stars and Stripes Forever* as an encore; the con-

ductor gave the impression he was expected to apologize for it, but called attention to its "appropriateness." It would hardly seem that any music which is appropriate should be considered beneath the level of what it is appropriate for. We must recognize the limitations of the military march as a piece of musical art, but we cannot admit that it is not music, that it does not have all the components of music, that it is not appropriate on many occasions. There are marches in abundance that are not only music, but good music. No one will contend for a moment that the march can be compared to a Brahms symphony, a Wagner operatic scene, a Strauss symphonic poem, or even a Johann Strauss waltz, though many people may confess to their musical discredit that they like the march best. The contribution of the military march to music and to music education, like the contribution of marching to physical culture and physical education, is small, yet certainly of some significance.

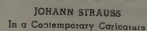
But we cannot stop at this point, with the simple analysis of marching and march playing. It is not just marching and march playing which have made the school marching band the institution it is to-day. The extra functions it has assumed have made it a greater part of many phases of our way of living. Always it has been at the head of our parades and processions and has taken a leading rôle at public ceremonies and celebrations. Now, in addition, it has definitely entered the field of out-door public entertainment. And who can say, in the middle of this twentieth century, that entertainment is not education both for participants and spectators, or that entertainment does not need education? There is no doubt that entertainment has a tremendous effect on our lives—our morale, our ambitions, our ideals, our characters, our personalities, that it regulates to a great extent the use we make of our more formal education in the arts, sciences and professions.

Complicated Formations

The marching band has demonstrated its effectiveness and its influence in a restricted field of entertainment. But added to the ordinary marching has been human formations of letters, words, and symbols representing institutions, objects, and ideas, with (Continued on Page 709)

BAND and ORCHESTRA
Edited by William O. Rexell

by Paul Nettl



Rhythm vs. Time!

Q. Will you help me, please, to solve this problem? I have been told that the last eighth note in the triplet should be played with the sixteenth note in the base. According to time I may even count triplet eighth note equals twenty seconds.



That makes the triplet equal sixty seconds. The triplet equals two eighth notes in the base or a quarter note. Therefore each eighth note in the base equals thirty seconds and the dotted eighth note equals thirty equal forty-five seconds, leaving for the sixteenth note fifteen seconds. This would bring the sixteenth note five seconds behind the last eighth note in the triplet—Mrs. J. K. N.

A. Your difficulty is a common one, and I find many people who confuse "time" and "rhythm" as you are doing. The fallacy lies in assuming that rhythm comes from time instead of realizing that time is merely an approximation of rhythm—an attempt to catch the rhythm and put it into the score in the form of symbols. If rhythm and time were identical, then you would be justified in working out the time values of notes in seconds as you have been doing. But rhythm is too subtle to be caught in that kind of a trap, and that is why music will always remain an art instead of degenerating into a science or a set of mathematical symbols. Science and mathematics are exact, inviolable, capable of being expressed precisely by symbols. But music is personal, variable, susceptible of different interpretations by different individuals, and therefore impossible of precise and invariable recording by any system of notation yet conceived.

And that is why music is so satisfying an experience. When we listen to performances of a Beethoven sonata or a Chopin ballade each artist takes what Beethoven or Chopin wrote, but reads that it something of his own; he interprets the composition. And when you yourself play the work you do it differently from anyone you have ever heard. You "play the same notes," that is, you do not change melody or harmony; but you vary the rhythm, the accentuation, the dynamics, the whole rendering of the phrase. Beethoven's music and your interpretation are combined in your final expression.

As to the practical aspects of your particular rhythm problem, let me say that the way these two rhythms are to be combined depends on the mood and character of the composition. In the case of vocal music—or, for that matter, any kind of melodic music—the sixteenth note is usually performed simultaneously with the third note of the triplet. But if a crisp, precise rhythmic effect is appropriate, then the sixteenth note is played just before the next beat—and of course after the third note of the triplet. But I advise you to give up trying to figure out rhythm in terms of seconds. Rhythm is best interpreted by means of bodily movement and the only question is this: "what particular timing of movement feels most appropriate in this particular composition?" There will be different answers, that is, by different performers; but that is what makes music so fascinating—you can't catch it and put it into a bottle or a box or even a

Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrken's
Mus. Doc.Professor Emeritus
Oberlin CollegeMusic Editor, Webster's New
International Dictionary

formula and always keep it that way. It will elude you unless you catch its essence and assimilate this essence so that it becomes a living and functional part of yourself; and if this happens you will feel the right interpretation of musical symbols and will not be too much disturbed if someone else insists on expressing his feelings by a little different interpretation.

What Is An Untempered Scale?

Q. I have read in a theory book that a comma is the ninth part of a tone. Please explain this.

A. This book says that for the use of the human voice and of stringed instruments, C-sharp is higher than D-flat. C-sharp than A-flat, but this slight difference is not noticeable in the case of stringed instruments, such as the piano and organ. Why do you explain this? It seems to me there is no difference in pitch whether I sing C-sharp or D-flat.—B. M. L.M.

A. A comma is a very small interval or difference in pitch, and is about one-ninth of a whole-step. This difference results from tuning up several steps of one note to another in two different ways.

2. This is correct. In order that we may be able to play in all keys on keyboard instruments, our present system of tuning is based upon the tempered scale, which divides the octave into twelve equal half-steps. To do this certain intervals had to be tempered, that is, made larger or smaller than they are in the "just" or untempered scale. Thus, in the tempered scale C-sharp and D-flat are the same pitch, though in the just scale C-sharp is slightly higher than D-flat. Certain very fine a cappella choirs, string quartets, and such groups that perform without piano or organ accompaniment use the just scale. But the difference is slight, and we have become so accustomed to the tempered scale that practically everyone performs according to it. So if you can sing in tune with the piano, you may feel completely satisfied.

in alternate measures. On the other hand, he might keep right on giving three beats to each measure throughout the entire composition. Such matters are decided by each individual conductor and there is no law about them. The important things to be noted in this particular composition are: (1) that the rhythm must be very steady, so the beat must be precise throughout; (2) that the conductor shall by means of a small beat and various other signs indicate that the performers are to start very softly; (3) that he shall by gradually increasing the size of his beat and by various other signs and bodily movements indicate the growing excitement of the composition as it hurries inexorably forward to its climax.

2. As for the conductor's left hand, it has no certain limited number of duties, and I am sure Mr. Stoessel does not mean to limit its use to the four items mentioned in his book. In general, the left hand is supposed to do things that the right hand cannot do adequately because it is busy beating the *Takt*. The tyro often uses his left hand merely to duplicate what the right hand is doing, but this is wrong in the sense that it is inadequate. In vocal music it is perhaps not quite so necessary to use the two hands independently, but in orchestral conducting even two hands used intelligently are not sufficient, and the conductor resorts to all sorts of facial contortions, trunk movements, and even spoken words in order to get his players to render the music exactly as he feels it and as he hears it in his inner ear. Your second question is therefore to be answered by saying "yes, and not only this but a great deal more can legitimately be undertaken by the left hand."

How Pronounce Latin in Singing

Q. Please indicate the correct pronunciation of the two Latin words *venenabile* and *pro* which are used in the sacred chorus "Emite Spiritum tuum." I am using this selection as a vocal number and I do not know whether to give the letter "e" the Oxford pronunciation or the Roman Catholic pronunciation as used in the chants.—M. J. D.

A. It depends on whether you wish to follow the Catholic church practice or the ordinary school pronunciation. In Catholic services the *r* sound is used, and I believe that I myself would follow this practice even in the case of a school choir. You would probably be asked why you chose to ignore the pronunciation ordinarily taught in high school Latin classes, and your reply in that case would probably be that the composition is actually church music and therefore you feel that the words should be pronounced as they would be if sung by a church choir.

Clarinet or Saxophone?

Q. In answering a question in the February 1945 column, you said that the piano and saxophone you said that she should be encouraged to change from saxophone to clarinet. Just what was your reason for making this statement?—J. D.

A. The answer is that in the first place the clarinet has many more possibilities so far as tonal variety is concerned and it is therefore a more satisfying instrument, and in the second place, the clarinet is used in both band and orchestra, so a high school student who expects to play in both types of organization, which would give her a great deal more variety of musical experience.

Progressions of Major and Minor Triads

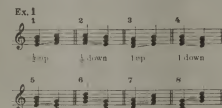
by

Frank Patterson

Last month we presented Mr. Patterson's "Basic Harmonic Principles Simplified," in which this noted theorist explained many of the difficult but easily solved problems in exceedingly clear fashion. This is a continuation of his helpful article.—Editor's Note.

PROGRESSIONS OF MAJOR AND MINOR TRIADS

admit of eight types: four with notes in common, four where there is no common note. In working with the chart shown in the first part of this discussion, one progression of each type should be used. They are as follows: 1. half tone up; 2. half tone down; 3. whole tone up; 4. whole tone down; 5. where common note is root and third; 6. where common note is root and fifth; 7. where three is root; 8. where five is root.



Except for the first two groups, there are several progressions in each group, but as the problem is the same, there is no reason why more than one should be tried. Such problems may not be neglected because the effect is not pleasing. They are often met with in the writing of four-voice choral music or string quartets.

It is well to remember that there is no law which requires the inner parts to be level, even where there is a common note. The melodic line may, on the contrary, be very effective. It is also well to remember that a single note progression does not necessarily belong to a single harmonic progression. For instance, the alto in Ex. 8a, in the first part of this article, is similar to the beginning of the *Prize Song* in Wagner's "Die Meistersinger."



The seventh, F, ascends because this chord is not really a dominant, but a passing dominant, or an altered tonic. The passage being purely melodic, the laws of harmony do not apply.

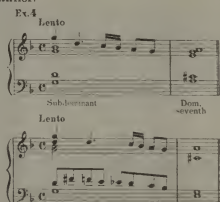
Also, the alto in Ex. 7a and 8a, again of part one, is the melody of Tosti's *Good Bye*, the domi-

nant seventh of C omitted, and the rhythm altered:



As has been indicated, the student often has difficulty in seeing where the writing of four-part, note-for-note exercises are leading him. These problems in part-writing do not seem to connect up with his attempts at composition. He quite naturally asks what they have to do with piano arrangements, which consist, generally speaking, of mass harmonies, or with accompaniments of melodies, where a single chord is sustained through several notes of the melody, where there is almost no note-for-note writing.

In this case the matter of architectural and contrapuntal arrangement has to be taken into consideration, and, of course, the rule of part-writing forbidding parallel consecutive octaves does not obtain. Here is a bar from a song to illustrate what may happen in piano arrangement. The first staff shows the tune in harmony, while the second shows the arrangement. The key is D minor.

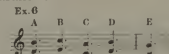


It will be seen that the form of the chord changes. It begins as G-D-G-B with melody notes above, but at the end of the bar it is G-B-G. In melodic writing the G in the alto might descend to D on the last beat of the bar, and then resolve to C-sharp.

In more elaborate accompaniments such as the following, the part writing must, obviously, give way to a still greater extent to the limitations of the piano:



Here we have a building up of the harmonic structure: First, the basic harmony; tonic, C 4-6; dominant, seventh, tonic. Second, a melodic passage of parallel sixths:



Third, altered chords resulting from these sixths by the addition of other notes. At b it is 117, at c it is the same, with the root, D, of the basic harmony included; at d it is the dominant seventh with its fifth, A, raised to B, these notes 'A and B' being omitted in the accompaniment. A and E, merely for the purpose of filling in the rhythm, six notes to the beat. This is not harmonic but architectural, a problem of piano writing.

This is the basis of composition and, consciously or unconsciously, it builds itself up in this way. Tune-sense, and with it its inseparable associates, basic harmony and rhythm, is inborn, but skill in arrangement can only be attained through endless practice in the harmonic and architectural embellishment of the simplest of basic harmonies.

The Talented Pupils

by Leonora Sill Ashton

A FRENCH CRITIC once remarked to one of his students: "Young man, you tell me that you write with fluency, I shall teach you to write with difficulty."

There, it would seem, is a good rule to follow in teaching talented pupils. They must be given something for which to strive beyond their natural powers.

In our own early teaching days we learned that singularly gifted scholars played "fluently." Of course, their lessons, when there were so few inaccuracies to rectify, spelled a blissful relaxation. But what about the difficult things I should have forced myself to teach? What about the firm foundation of musical knowledge that should have been built beneath those crisp tones, that faultless rhythm, that native consciousness of nuance and tone?

Talented pupils are a far greater responsibility for the teacher than less gifted ones. The latter come with definite needs. We know just what to give them in the way of information and practice. The lesson for the talented pupil, harsh as it may sound, should be one of difficulty for him. Only thus can the dreary result of "wasted talents" be avoided.

Study of the rules of harmony should form part of the first lesson for (Continued on Page 704)

Gay Carusos of the Circus

Songsters of the Sawdust Ring of Yesterday

by F. P. Pilzer

IN THE OLDEN DAYS, I doubt whether the opera-goer experienced as much of a thrill at hearing Enrico Caruso, as the farmer who at the circus heard his favorite clown warble one of his rollicking selections. And just as the opera-goer purchased the libretto of "Aida" or "I Pagliacci" in order to follow the singer, so did the circus-goer buy his clown songster. Every circus published one, and the clowns were allowed to solicit buyers, for they shared in the profits. Often that concession was their only compensation. It was a valuable concession, ranking between peanuts and pink lemonade.

These songsters were of all sizes and shapes, some plain, some lurid, and varied in styles. A singing clown rated much higher than the average "joke." And a clown who could double in leaps rated even a higher salary.

To hear Johnny Patterson, the Irish clown, while standing on the leapers' runway, sing his *The Garden Where the Praties Grow*, in his rich brogue, was indeed a treat. Patterson wrote all of his own songs, and they all savored of his native land. His best songs were composed and released while he was with the Great London Circus here in America. A story is told of this famous clown while he was on his death-bed. The doctor attended him and before leaving said, "I'll see you in the morning." Patterson, with a smile on his



DAN RICE
(1823-1900)

The Most Famous Singing Clown in American History. In His Prime He Received \$25,000 a Year

pallid face, answered, "But will I see you, doctor?"

Back in the sixties and seventies, when one-ring circuses were plentiful, it was necessary for a clown to be a good joke teller as well as a first class vocalist. The clown numbers were an important part of any program, and in as much as the seats were usually built in a circle around the ring, so that all might hear, the shows with the best singing clowns drew the largest crowds. Singing clowns in those old days were featured with the Shakespearean clowns and talking clowns.

The Day of the Singing Clown

Adam Forepaugh made a great deal of his singing clowns and had his press agents exploit them to the limit. One of this great circus owner's early singing clowns was Sam Long, and a little four by six songster gotten out for Sam to peddle stated on its cover that Sam Long was "The Celebrated American Clown and Comic Singer of Forepaugh's



MILT TAYLOR
The Typical Clown

Great Aggregation containing a selection of Songs sung by him in all the Eastern and Western cities with Unbounded Applause." Sam never wrote his own songs, nor was his voice epochal, but his gestures, while singing, always brought down the tent. He was possessed of the talent of a band leader, or should we say that of a cheer leader, for he could always make his audiences join lustily in his choruses.

Another Forepaugh songster contains on its cover a picture of that great circus magnate, together with a brief biography, and all of the favorite clown songs of that period are embodied between the songster's covers. Then when the Sells Brothers joined their forces with the Forepaugh enterprises, another songster was issued. This was of a somewhat larger size, measuring eight by ten inches and sold for twenty-five cents which was tops for songsters of that type in the last century. This songster contained on its cover the pictures of Adam Forepaugh and three of the Sells Brothers, also great circus managers. In addition to the words, the songsters carried the music of such songs as *Sam Boie O'Grady* and many others familiar to our grandparents. This songster comes nearest in approach to the flash songsters sold on the streets to-day.

Howe's Great London Combination Songster was published in the middle seventies and contains the songs of that period. It was published for Howe's Circus by that well known New York publisher, DeWitt. It measures four and a quarter inches and has a very decorative cover.

The Great Circus Royal Songster was published by the New York Popular Publishing Company and contained a mammoth collection of all the latest and most popular songs of the day as sung by America's Greatest Clowns together with "music for the piano." This was back in the 1880's. The songster sold for ten cents.

Another fine example of the lithographic art was the cover of the Adam Forepaugh Shows Puny Clown Songster, gotten out in the early nineties. During that period the Walter L. Main Circus sold during its performances a songster of popular songs and was the best paying concession of this monster show. The songster measured five by six inches and showed a picture of young Main on the cover. Among the songs was *I Don't Know* as sung by Fred (Continued on Page 707)

EMPEROR WALTZ

Johann Strauss (1825-1899) was five years older than his famous patron, the Emperor Francis Joseph I, who ascended to the throne of Austria in 1848 and reigned for sixty-eight years. He was a gay and festive monarch who patronized music liberally until his tragic last days during the First World War. The famous Strauss waltz dedicated to him is typical of the happy Vienna of yesteryear. Grade 4.

JOHANN STRAUSS, Op. 437

Tempo di Valse M.M. $\text{♩} = 56$

mf ben legato ed espress.

pp sempre legato

dim.

ff

Fine



The Late SHORTY LEMM
A Character Clown

"FORWARD MARCH WITH MUSIC"

1 4 5 1 2

p

1 2

f *pp* *f* *fz* *p legg.*

f *fz* *p* *f*

1

f *p* *mf*

1 2

f

f *sempre ben marcato*

ff *marc. molto*

fz *fz*

f *l.h. f* *l.h.*

1st time Last time

fz *D. C. ad lib.*

mf

ff *D. S.*

AUTUMN REVERIE

Autumn Reverie by John Kirtland, well-known Denver composer, is in the style of the famous *Aubade* or morning song, *Au Matin*, of Godard. Watch for truly balanced melody most of the voices and do not exaggerate the climaxes. Grade 3.

JOHN KIRTLAND

Andante M.M. ♩ = 66

musical score for *Autumn Reverie* by John Kirtland. The score is in G major, 4/4 time, and is marked Andante (M.M. ♩ = 66). It features piano and voice parts. The piano part includes dynamics such as *mp*, *cresc.*, *dim.*, *mf*, *f*, and *ff*. The voice part includes dynamics such as *mf* and *mp*. The score includes a *Coda* section and a *Da Capo* section. The tempo is marked Andante.

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THE KUDK

CODA

musical score for *The Jolly Spook* by Ella Ketterer. The score is in G major, 4/4 time, and is marked Moderato (M.M. ♩ = 160). It features piano and voice parts. The piano part includes dynamics such as *mp*, *mf*, and *ff*. The voice part includes dynamics such as *mp* and *ff*. The score includes a *Coda* section and a *Da Capo* section. The tempo is marked Moderato.

THE JOLLY SPOOK

ELLA KETTERER

Grade 2 1/2

Moderato M.M. ♩ = 160

musical score for *The Jolly Spook* by Ella Ketterer. The score is in G major, 4/4 time, and is marked Moderato (M.M. ♩ = 160). It features piano and voice parts. The piano part includes dynamics such as *mp*, *mf*, and *ff*. The voice part includes dynamics such as *mp* and *ff*. The score includes a *Coda* section and a *Da Capo* section. The tempo is marked Moderato.

TRIO

musical score for *The Jolly Spook* by Ella Ketterer. The score is in G major, 4/4 time, and is marked Moderato (M.M. ♩ = 160). It features piano and voice parts. The piano part includes dynamics such as *mp*, *mf*, and *ff*. The voice part includes dynamics such as *mp* and *ff*. The score includes a *Coda* section and a *Da Capo* section. The tempo is marked Moderato.

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OCTOBER 1932

*From here go back to the beginning and play to *Fine*; then play *Trio*.

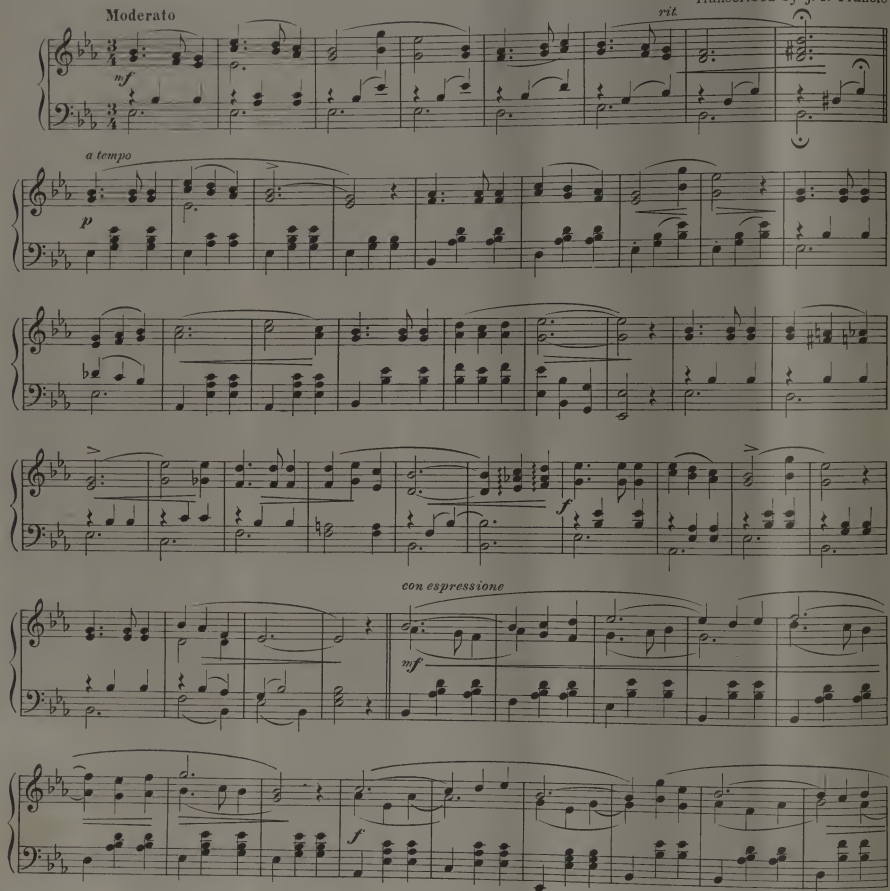
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WHISPERING HOPE
REVERIE

This attractive piano arrangement of *Whispering Hope*, which usually appears as a vocal duet, is published under the name of Alice Hawthorne, but the composer was really Septimus Winner, a Philadelphia violinist and composer who was born one hundred and fifteen years ago. He made over two thousand arrangements of tunes. One of his hits was *Listen to the Mocking Bird*. Grade 3.

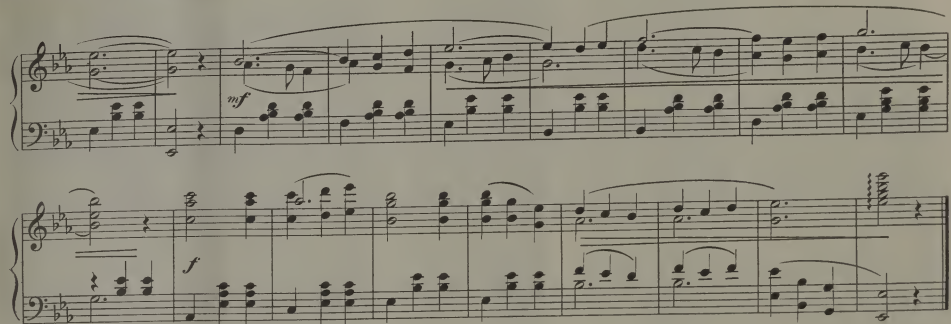
ALICE HAWTHORNE

ALICE HAWTHORNE
Transcribed by J. F. Francis



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THE ETUDE

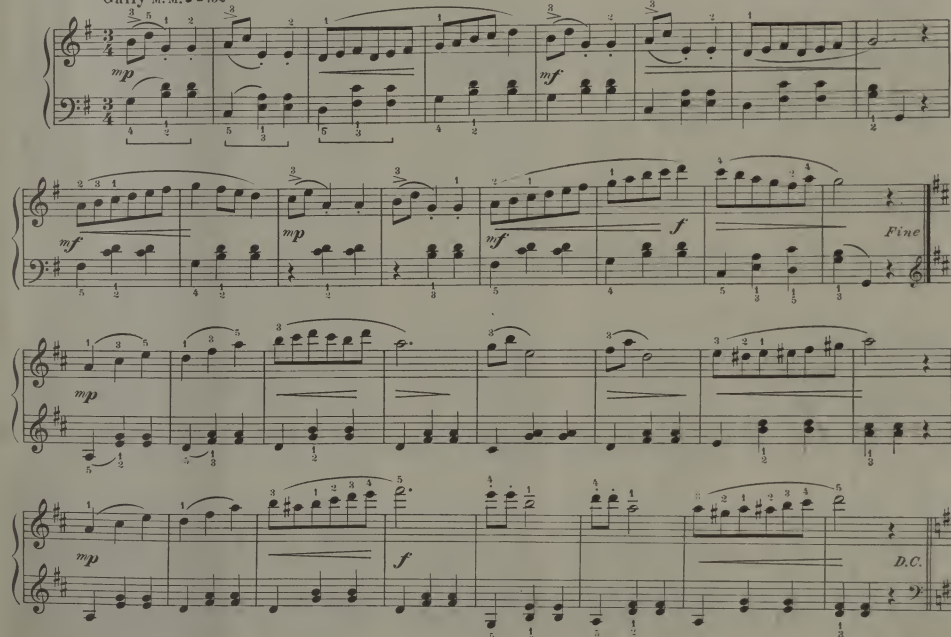


THE DANCING PARTY

ALEXANDER BENNETT

Grade $2\frac{1}{2}$.

Gaily M. M. ♩ = 152



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JIG

Elliot Griffis is an American composer who was born in 1893. He studied at the Ithaca Conservatory, the New England Conservatory, and the Yale School of Music. He has held Pulitzer and Juilliard Music Fellowships and received an honorary degree of Doctor of Music from the New York College of Music. He has written a number of works in the larger forms. His little *Jig* for piano is distinctive and characteristic. Grade 34.

ELLIOT GRIFFIS

Crisply M.M. ♩ = 132

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THE KNUDE

THE STAR-SPANGLED BANNER

This "Service" version of *The Star-Spangled Banner* was prepared by a group of twelve of the best-known musicians in America. In the key of A flat it was found that it was particularly adapted to very large groups of men's as well as women's voices.

JOHN STAFFORD SMITH
1750-1936

Francis Scott Key

1780-1843

With spirit M.M. ♩ = 104

1. Oh, say! can you see — by the dawn's ear-ly light, What so proud-ly we hail'd at the twi-ght's last
2. On that shore, dim-ly seen thro' the mists of the deep, Where the foe's haugh-ty host in dread si-lence re-
3. Oh, — thus be it ev-er when free-men shall stand Be-tween their loved homes and the war's des-o-

gleam-ing, whose broad stripes and bright stars, thro' the per-il-ous fight, O'er the ram-parts we watch'd were so gal-lant-ly
pos-es, What is that which the breeze, o'er the low-er-ing steep, As it fit-ful-ly blows, half con-ceals, half dis-
la-tion! Bless with vic-t'ry and peace, may the heav'n-res-cued land Praise the Pow'r that hath made and pre-served us a

stream-ing? And the rock-et's red glare, the bomb-burst-ing in air, Gave proof thro' the night that our flag was still there,
clos-es? Now it catch-es the gleam of the morn-ing's first beam, in full glo-ry re-flect-ed now shines on the stream.
na-tion! Then con-quer we must, when our cause it is just, And this be our mot-to: 'In God is our Trust!'

Oh, say, does that Star-span-gled Ban-ner — yet — wave O'er the land — of the free and the home of the brave?
'Tis the Star-span-gled Ban-ner, oh, long may it — wave — O'er the land — of the free and the home of the brave!
And the Star-span-gled Ban-ner in tri-umph shall wave — O'er the land — of the free and the home of the brave.

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BLESSED IS THE MAN

KATHARINE E. LUCKE

Andante M.M. ♩ = 66 *mp con espressione*

Bless - ed is the man that walk-eth not in the coun- sel of the un-god - ly,
nor stand-eth in the way of sin-ners, nor sit-teth in the seat of the scorn-ful; Bless - ed, bless-ed is the man,
But his de-light is in the law of the Lord; and in his law doth he med-i-tate day and night.
Bless - ed, bless-ed is the man. And he shall be like a tree plant-ed by the riv-ers of
wa-ter, that bring-eth forth his fruit in his sea-son; his leaf al-so shall not with-er, and

what-so-ev-er he do-eth shall pros-per, shall pros-per.
poco ritard.
mp Tempo I.
Bless - ed is the man that walk-eth not in the coun- sel of the un-god - ly, nor stand-eth in the way of
sin-ners, nor sit-teth in the seat of the scorn-ful; Bless - ed, bless-ed is the man. But his de-light is in the
law of the Lord; and in his law doth he med-i-tate day and night.
Bless - ed is the man, his de-light is in the law of the Lord.
rit. a tempo

DUTCH DANCE

Moderato

VIOLIN

PIANO

rall.

mf

a little slower

mf

f

D.C.

[illegible]

Transcribed by
Preston Ware Orem

GAVOTTE IN B MINOR

From Violin Sonata No.2

J. S. BACH

This excellent four-hand arrangement of one of Bach's best-known works was one of the very last of the able transcriptions of the late Preston Ware Orem. The work seems to be at its best when it is played brilliantly and progressively.

SECONDO

Allegro M.M. $\text{♩} = 72$

The musical score for the second part of the Gavotte in B Minor is written for two staves. It begins with a forte (f) dynamic and a tempo marking of Allegro M.M. $\text{♩} = 72$. The piece features a variety of musical notations, including slurs, ties, and fingerings. Dynamics such as piano (p), crescendo (cresc.), and fortissimo (ff) are used to indicate changes in volume. The score is arranged in a four-hand format, with each staff containing two parts.

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THE ETUDE

Transcribed by
Preston Ware Orem

GAVOTTE IN B MINOR

From Violin Sonata No.2

J. S. BACH

PRIMO

Allegro M.M. $\text{♩} = 72$

The musical score for the first part of the Gavotte in B Minor is written for two staves. It begins with a forte (f) dynamic and a tempo marking of Allegro M.M. $\text{♩} = 72$. The piece features a variety of musical notations, including slurs, ties, and fingerings. Dynamics such as piano (p), crescendo (cresc.), fortissimo (ff), and pianissimo (pp) are used to indicate changes in volume. The score is arranged in a four-hand format, with each staff containing two parts.

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SECONDO

pp
f
più leggero
giusto
cresc.
f
p
cresc.
f
molto rit.

PRIMO

f
più leggero
giusto
cresc.
f
p
cresc.
f
molto rit.

Grade 1.

HALLOWE'EN

EDNA-MAE BURNAM

Moderato M.M. $\text{♩} = 152$

See the pump-kins blink-in' there, Hal-low-e'en is real-ly here. Bool! See the ghosts a-walk-in' there, Hal-low-e'en is real-ly here. Bool! Spooks and gob-lins all a-bout, I'm so scared I want to shout; All of this on spook-y Hal-low-e'en. Bool! See the pump-kins blink-in' there, Hal-low-e'en is real-ly here. Bool! See the ghosts a-walk-in' there, Hal-low-e'en is real-ly here. Bool! Bool!

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Grade 2.

NIGHT LULLABY

OPAL LOUISE HAYES

Moderato M.M. $\text{♩} = 116$

Fine
D.C.

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THE ETUDE

THE ORCHARD SWING

N. LOUISE WRIGHT

Grade 2.

Moderately fast M.M. $\text{♩} = 84$

Fine
D.C.

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THE OWL

ADA RICHTER

Grade 1½.

Moderato M.M. $\text{♩} = 138$

Fine
D.C.

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Opera, War, and Wagner

(Continued from Page 659)

lore and the exploitation of miracles, magic and spells and all forms of occultism. Wagner was deeply imbued with this, so that of all his operas only two—"Rienzi" and "Die Meistersinger"—are about human beings unaffected by magic and spells and subject only to normal influences. Secondly, all Wagner's operas are stories of frustration and defeat. Again only two—"Die Meistersinger" and "Parsifal"—have happy endings.

A Curious Parallel

This presents a curious parallel with Hitler. He, too, has a leaning toward occultism and is said to consult astrologers. He certainly believes in his own "intuitions," though his faith in these may recently have suffered. His propaganda machine, Joe Goebbels, has greatly exploited Hitler's intuitions together with the promises of secret weapons even yet not forthcoming.

Furthermore, Hitler, like Wagner and even more so, suffered frustration and defeat in the beginning of his career, and without power until when the whole nation had suffered likewise. He finally rode to supremacy on the strange wave of megalomania that ever engulfed an otherwise intelligent people.

Wagner rode to power on his music. Nothing else, surely, would have made tolerable the weird rigmorale of his Ring cycle, the four operas, "Das Rheingold," "Die Walküre," "Siegfried," and "oh, oh, Adolfs!" "Die Götterdämmerung"—the twilight and downfall of the German gods.

In these works, gods as men walk the earth. Yet even they cannot oper-

ate without magic and spells, potions and secret weapons. *Siegfried*, the central figure, though he does not appear until the last two, is born a god. Yet even so, he cannot proceed on his journey up the Rhine until equipped with a weird assortment of weapons, talismans and magic powers. First, the sword, *Nothung*, which none can withstand. With this he slays *Fafner*, who, by means of a magic helmet, the *Tarnhelm*, has transformed himself into a canvas-backed dragon, the better to guard the ring and the *Nibelungs* treasure. Thus he acquires the *Tarnhelm*. A drop of the dragon's blood licked off his finger, gives *Siegfried* the power to converse with birds. He thus has a natural, self-operating air force of living scout planes to keep him informed.

Doubtless Hitler observed this even if Goering didn't. Despite his equipment, *Siegfried* is easily fooled, and by mere mortals. He meets *King Gunther* and his magician, *Hagen*. There is feasting, and *Hagen* slips the usual magic potion into the godling's beer. Apparently it contains opium, or whatever drug sleuths now use to make crooks talk. *Siegfried* tells all. He further agrees to "batter" the ex-goddess, *Brinnhilde*, for *Gunther*'s sin. *Gunther*, his dissembler, promises to *Brinnhilde*, like *Wotan*'s betrayal of his promises to the *Giants*, suggests future disregard of treaties solemnly made by Hitler. At any rate, *Gunther* acquires *Brinnhilde*, the Ring and treasure, the super-sword, the *Tarnhelm*. Thus equipped he stabs *Siegfried* in the back, much as Hitler liquidates his defeated generals.

plauded him. By the time he had sung his twentieth performance of the same part, with the audience to guide him in recognizing his strong points as well as his weak points, that singer was ready to take that part to the next world. He had almost no personal help in deciding which points of his performance are good and which are bad.

The Value of Disapproval

Certainly, it is no pleasant sensation to hear boos and hisses—still, they have their value! I heartily wish that American audiences would learn to show displeasure as well as approval. It is delightful and polite to applaud; but polite applause offers little to a singer's development. Let our young performers know that a growl of disapproval may be waiting for them (if it is deserved!) and the prospect of their own performances will pick up as if by magic!

Then, too, life and pleasure and the earning of money are all so deliciously easy in this country, that a moderately gifted young singer can do very well for himself. He can sing, heartily, all-absorbing determination to be a great artist. On the human side, this is a great advantage; who would not like to have a good safe income, a bit of fame, a pleasant life, and agreeable surroundings—all on no heart-breaking cost? But the heartbreak comes later! Let us say that a nice girl with a good voice and a pretty face wishes to begin her career. Let us say that she is lucky enough to find an opening in radio. Very good! She builds up a certain popularity in that field, people know her, like her, her pictures show her good advantage, and she "makes good." All this time, she is coaching him on programs, pleasing her public, and making a name for herself. When the name is made, and she suddenly gets a chance to appear in opera. She is delighted! Opera is her dream. She is on the road to artistic success. But what happens? It is found that the operatic performance with its necessary coaching and rehearsal interferes with her radio work. What does her manager advise her to do? Not to refuse the next radio contract! He tells her to appear on radio for two or three weeks into those weeks when she will be less busy. She has a "name value," the manager agrees. And so she comes, when her radio work permits, and sings one or two performances of opera—and is disappointed to find that she is not a second *Norina* or *Semiramide*.

That, of course, presents a situation which may ultimately have a disastrous effect on the progress of opera in America. It presents a problem which even the aspiring young singer must solve for himself. I can only say what my personal belief is. If a singer

wishes merely easy earning and a fleeting popularity, let him take it wherever he can find it. But if he dreams of becoming an artist, let him realize that art is a hard mistress. There are no short-cuts in it, no shortcuts. Let him choose as his best advantage the opportunity to work at his art, in small companies, in small parts, learning, polishing, rubbing of corners, mastering the power to work in public before a public, getting experience, and in the end, when artistic achievement must be paid for, in planning my own work, I am eager to find singers who are also actors, who feel their parts with intense sincerity and have the ability to stimulate such feeling in others through a wholehearted giving of self, who are willing to begin at the bottom in order to learn how to ascend to the top. Those are the only qualities that can produce artists. Whether I find them will depend, not on directorship, but on the degree in which singers and public alike realize the artistic needs of American opera.

The Talented Pupil

(Continued from Page 675)

a gifted pupil. However swiftly he grasps the principles of musical form, the intricacies of this should be made clear to him away from the piano. In some companies, technical and muscular control must be explained to him, and work quite beyond his ability in this direction must be given him. The knowledge of the part which every muscle and joint and nerve force plays, is of vital importance to his future as a musician. And his instinctive use of these is well high perfect. The work the teacher assigns to this gifted boy, or girl, should be so graded as to demand that the child will have to make an effort to obtain the desired result.

And now will the talented pupil receive this wholesome instruction? Not always, perhaps, will he receive it with pleasure and grace. The teacher who administers her ideas must be prepared for argument which she must be ready to meet with firmness of decision. She may even be obliged to meet the calm assertion that the pupil does not have to study, or learn, or practice certain things, because he knows them already. The answer to this, of course, is to give him something he does not know, something he will have to practice to play.

But it will be an interesting and satisfactory struggle, and persistence in laying a solid foundation of musical culture for the talented pupil, will have its reward in the results gained, even though the way is "difficult" at times for teacher as well as scholar.

VIOLIN QUESTIONS

Answered by ROBERT BRAINE

No question will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only initial, or pseudonym, will be published.

Studying the Violin without a Teacher

The best, surest and quickest way of learning to play the violin correctly is to hunt up a master teacher and observe his direction in every particular. But, unfortunately, there are many who are not able to pay the fee demanded by such teachers, and if such pupils hope to succeed, they must proceed "on their own." There are no doubt thousands of would-be violinists scattered all over the United States, yearning to become violinists, but without the time, money, or an eminent teacher to guide them. Some of these pupils succeed, the talented ones, and some make lamentable failures of themselves in spite of all they can do.

A few hints to the pupils who are self-taught will no doubt be of interest. If possible, such pupils should take a few lessons, preferably at the start, even if these lessons are only half a dozen in number. They should learn how to hold the violin correctly and how to bow in the proper manner. They should also learn how to practice, and how to become more advanced in music. They should hear all the good music they can, and read good musical books. Every self-taught violin pupil should have a good radio and make it familiar with the best programs. There is a great deal of good and also good music on the radio. Every work of self-taught pupil can hear symphony concerts, grand opera, concerts by eminent violinists, and lectures over the radio.

Our public libraries are giving more attention to stocking their shelves with good musical works, and these should be constantly read by the pupil.

It is an advantage to the self-taught pupil if he can live in a large city where there are many concerts by symphony orchestras. These companies, too, are also many recitals which can be attended free of charge.

Can Anyone Identify This Maker?

K. H.—Hunting for the identity of a violin-maker, will I fear, be something like searching for the proverbial "needle in the haystack." It would be a miracle if you could succeed in finding the maker's name, and a history of his life and works. Look over several musical histories, I find one maker with initials, J. T. B. but no one with the initials, J. T. B. You must write to me, or Henry, violin dealers, Chicago, and The Rudolph Wurlitzer Co., violin dealers, New York, N. Y., and any other makers or dealers who advertise in *THE ETUDE*.

Methods and Pieces

G. B. L.—The *Mala* began beginning studies are very good, and are widely used. The "Raskest Elementary Method" for violin, by Wohlfahrt is also an excellent work, and has the advantage of having accompanying parts for a second violin to be played by the teacher, thus forming pleasant violin duets. 2—For interesting little pieces to be used in connection with these studies, you might get the first two or three books of the "First Garland of Flowers, Op. 35," by Weiss. These are entirely in the first position and are composed in easy parts. They are progressive in difficulty, and cover a variety of casting of folk-songs, operatic airs, well known vocal arias, then symphonies, marches, dance tunes, and a wide selection of miscellaneous melodies. They are not difficult, and any pupil who can play the first named books of studies, can easily master them.

Orchestral Players as Teachers

W. McC.—You ask whether "orchestral players make good teachers or not." The best answer I can give to this question is that some of them do, and some do not. The same answer could be given to the question, "Do solo violinists make good violin teachers?" Again the answer is, "Some of them do, and some do not." I have known excellent solo and orchestral violinists who were only inferior teachers. Some violinists have a natural talent for teaching, while others do not

seem to grasp the ideas at all, and cannot turn out good pupils, no matter how hard they try. In choosing a teacher, do not so much look at his personal skill as a soloist, or as a member of an orchestra, but attend recitals by his pupils, and judge what kind of pupils he is able to develop. An artist is judged by the pictures he makes, not by the way he handles a brush.

The Teachings of Spohr

L. O. T.—How often do we hear the expression, "There were giants in those days." This certainly applies to the great masters of violin playing as well as to the great men in all the arts and sciences in the last three hundred years. One of these giants was Louis Spohr (1784-1859) who was not only a master violinist, but a distinguished composer, conductor, teacher, and concert artist as well. Among his compositions were many concerti for the violin, symphonies, overtures and other works for orchestra, and many dramatic and chamber works. He was a prolific composer of chamber music: string quartets and quintets, violin duets, and a vast number of miscellaneous works. His wife was the famous harpist, Dorette Schellinger, who was his companion on most of his concert tours. Spohr was not only an interesting writer on the violin, but also on music in general. Of the violin he wrote as an introduction to his "Violin School." For many years a standard work for violinists. Among all the musical institutions now existing, the violin holds the first rank—not only on account of the beauty and equality of its tones, its variety of expression of light and shade, the subtlety of its intonation—much cannot be so perfectly attained by any wind instrument—but also because of the great range of tones it expresses the deepest and most tender emotions; indeed, of all instruments, it most nearly resembles the human voice.

"The violin does not possess the extent and compass of the piano, nor the fulness and power of the clarinet; however these deficiencies are more than compensated for, by the soul and richness of its tones, the power of sustaining and binding them, and the greater equality, even in the most difficult tones.

With such advantages it is not to be wondered at that the violin for centuries has continued to be the leading instrument in music. In the last 300 years no change has taken place in its form; it remains in its original simplicity; and although all the other instruments then known, or those since invented, have undergone innumerable improvements, the violin is still acknowledged to be the most perfect instrument for solo playing. It is now over this simplicity in the structure of the violin, which demands such extraordinary, accurate mechanism of playing, and which must, consequently, of all other instruments, be the most difficult to attain. For this reason the amateur, who, on another instrument—for example, the piano or dulciana—able to perform in a passable, say even pleasing manner, would be intolerable on the violin. He must be able to command over the instrument that its advantage can be shown to the fullest extent.

I believe that the above tribute to the violin is the finest in all musical literature.

A Castagnari Violin

P. K.—André Castagnari, of the French school of violin making, is neither so well known as an eminent or famous violin maker, nor works on violin makers give him only a line or two in their lists of famous makers. In his "Practical History of the Violin," he writes of the violin, "Castagnari, Paris 1731-1741." There are very few of these violins in the United States, but those which I have seen have a pleasing tone, of considerable volume. A prominent American violin dealer, who has sold many of these castagnari violins for four hundred dollars. He describes the violin thus, "Leading old French maker. Dark, golden brown varnish. Handsome wood in back and sides. Beautiful slender corners. Fine preservation. Scroll, modern."

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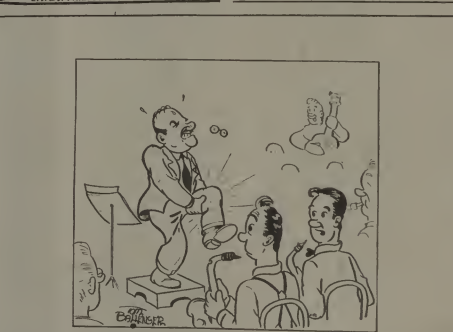
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America's Needs in Opera

(Continued from Page 654)

blame if our operatic performances lack the peak of dramatic power.

Another great handicap to the American artist is our lack of sufficient opera companies in which to acquire practice in public. It is quite impossible to obtain stage training in a studio. One may learn all about a rôle with a teacher—one can bring that rôle to life only by playing it before an audience—many, many audiences! Let me give you an instance from my own experience. I was made by debut in Verdi's opera, "Ernani." In those days, an inexperienced young singer, in any of the small Italian opera houses, could count on as many piano rehearsals and as many orchestral and ensemble

rehearsals as were needed to give him the young novice took his part to the stage. And what happened? During one brief season, he would sing the same part, before the same local audience, as many as twenty times. If he felt insecure the first time, he could look forward to nineteen more performances in which to do better. If the audience did not approve him the first time, it showed its displeasure unmistakably by hissing and left no hard feelings on either side of the footlights! The same audience came back the next week to hear the same singer in the same rôle. And if he did better this time, they ap-

"FORWARD MARCH WITH MUSIC"

THE ETUDE

OCTOBER, 1942

Education in Advertising

(Continued from Page 651)

Some teachers have advertised in papers from which it was altogether unlikely that there could be a logical response. The Erube was, we think, forgivably prone to learn from the result of the nation-wide survey presented in "School and Society" by the "American Society for the Advancement of Education" that, insofar as cultural influence was concerned, the Erube was the eleventh in the list of nationally known periodicals of all types. The cultural standing of the Erube was thus established scientifically as a medium for reaching our cultural public in the finer homes of America. These homes, as was demonstrated, represent a very significant part of the domestic buying power of America. Yet we could not advise a teacher with a purely local appeal to advertise in the Erube unless that teacher was certain that the number of Erubes sold in his district was unusually large. On the other hand, well known musical educational institutions and prominent teachers, desiring a nationwide patronage, have discovered through carefully keyed records that the Erube is an indispensable medium, when sufficient space and a persistent campaign are employed.

An advertisement that is not vitally interesting to the reader is largely a waste of space. There has been a trend during the last two or three years to make advertising copy educative through conveying entertaining or exciting information to the readers. The Philco Radio and Television Corporation, for instance, in explaining the "beam of light" reproduction method in their photographs, employed a popular scientific exposition. The RCA-Victor used extensive copy to reveal the ingenious processes it was developing with the electronic microscope.

We believe that the teacher of music who desires to reach the parents of pupils can adapt this technique to musical advertising by introducing facts in musical history and musical science that may be deftly woven into the "copy" so that the reader interest is captivated. This interest, once gained, the reader's attention may be drawn to the advertiser's main objective. The wise advertiser considers first the interest, the needs, and the personality of the prospective patron, and thinks last of his own importance.

In looking over a few advertisements in current magazines we have been surprised by the number which convey interesting information. Here are just a few we have picked out. The Dupont Company informs us that it has manufactured from the synthetic product, proton, an arti-

ficial bristle with a rounded end which is a vast improvement upon the pig's bristle used in tooth brushes, with which we have been brushing our teeth for so many years.

The Armour Company states that pork is the richest of all meat in Vitamin B.

Vims, a vitamin preparation, informs us that Vitamin D is of little value unless we get enough calcium and phosphorus with it.

The Shell Oil Company informs us that one of its important by-products of petroleum is cyclopropane, a most excellent anaesthetic.

The B. F. Goodrich Company announces that a new synthetic material, "Koroseal," made from limestone, coke, and salt, can be used to coat raincoats and make them impervious to water as is tin. Yet it does not turn brittle or crack after a year or two of service.

The Owens-Illinois Glass Company tells of a new glass with a safety rim which is smooth and unlikely to crack. It is called "Safe-edge."

The Carbon and Carbide Chemicals Corporation informs us of a new plastic that is so rigid under all temperatures that it can be used as a remarkable standard for calculating measurements—a most important requirement in modern engineering.

The General Electric Company tells us of a new electronic device to "light" ships at sea through fog, as well as to reveal flaws in steel armament, to sort fruits and vegetables, and to guide the treatment of the sinuses.

Baldwin Locomotive Works announces that during the last one hundred and eleven years the firm has built an average of one locomotive every fifteen hours.

The De Vilbiss Company, manufacturers of sprays and atomizers, which millions have used for treating throat disorders, makes sprayers which have speeded up painting military materials enormously.

The Monsanto Chemical Company advises that it is manufacturing "Santopidol," which, when added to the lubrication of the Army Jeep, produces more miles per hour, thus "keeping the jeep rolling."

The Bell Telephone Company states that in order to keep up its system, 27,000 motor trucks, each with a highly skilled crew, are necessary every day of the year.

The Pillsbury Flour Mills Company informs us that in the present emergency America has an abundance of wheat and that Canadian elevators are bulging.

The Wisconsin Alumni Research Foundation tells us that it is impossible to get an adequate quantity of Vitamin D from ordinary foods.

All this has made the advertising columns much more attractive and much more frequently read. Music teachers may take a valuable hint from this.

Goals in Music Study

(Continued from Page 659)

of well guided and independent work brings the happiest results in that it stimulates disciplined precision and free expression at the same time. It is my opinion that every piece should be studied twice at least—the first time for absolute accuracy of notes and indications, and the second time, for musical interpretation. It is hazardous for a student to attempt full musical expression before he has mastered the mechanics of his work.

Two Main Problems

The two chief problems of all piano students seem to be *rhythm* and *snority*. In some cases, defective rhythm is the result of lack of care. In most cases, however, it is the result of inborn physical organization. Every human being has an individual rhythm of his own, which depends upon his nervous and physical being.

Lethargic pupils tend to play slower and slower; nervous types unconsciously quicken rhythm. The wise teacher will do more than correct such rhythmic faults; he will analyze their cause and work at the problem from its root. In all cases, the difficulties can be solved by training the ear of the pupil to be alert for his specific kind of inexactness. In addition, the slow pupil can be stimulated to greater brightness, while the nervous one can be calmed to greater placidity. It is necessary, however, that the teacher be fully aware of the problem he is solving.

The Value of Demonstrations

Snority, or touch problems, can be best dealt with in active demonstration at the keyboard. Qualities of touch are the result of body weight, released to the keyboard through the hand, the wrist, the arm, and sometimes even the shoulder—rather than finger pressure alone. By demonstrating these different kinds of released weight, the teacher not only clarifies the ideas of touch, but makes the pupil aware of the various kinds of snority. The chief objective, of course, is to make the tone sing. The pedal can be of great assistance here—but only after the fundamental problems of touch have been mastered. The pedal is a means of assisting good tone, never of producing it. I have found that pedal mastery, like so many other musical matters, is more often instinctive than learned. Printed pedal indications, of course, are for students; not for master pianists who are therefore quite the same way. It is in pedal use that to teach a pupil if he has too much difficulty with it, the chances are that there is some

deficiency in his purely musical equipment. The best way to help a student master the use of the pedal is to make him listen to his own effects, and to base his judgments on a thorough study of harmony. If he has no other guide, he can follow harmonic changes.

As a valuable means of ear-training, the piano student should learn some other instrument. The piano after all places no tonal responsibility upon the player who plays it. It makes use of absolute accuracy of intervals, mechanically tuned into the instrument itself. All the pianist does is to strike the correct key—the tone is produced by that key is quite beyond his control. Not so with instruments of untempered, or natural pitch. There the player himself is responsible for correctness of intonation. It is very helpful, therefore, for a young pianist to gain some experience with the values of untempered intervals by having a working knowledge, at least, of violin or flute.

Value of String Instrument Study

Turning now to the conductor's equipment, four requisites are necessary. He must possess the inborn power of communication; he must have a perfect ear; he must be solidly fortified with a wide and comprehensive musical culture; and he must remember that the first emphasis is always on the composer. A conductor is at best but an unavoidable necessity, to use his position for purposes of self-exhibition is to do a disservice to music. I have found that good conductors are those who have studied one of the bow instruments. The technique of the baton involves the same motions as that of the bow.

The student who desires to compose should make certain of one thing—he must be absolutely sincere. Much of our modern music has proved of short duration, it is because it was experimental and transitional in character. It was aimed at the demands of a restricted group of intellectuals. Great, warm-blooded, enduring music is never composed according to *a priori* schemes! It comes from the heart, sincerely and warmly, and speaks the hearts, not of a small, snobbish group, but of the people as a whole. In reviewing the strength and appeal of any composer, it will be found that those who are most deeply national in feeling live on as international exponents of all human emotions.

That is because they have found, merely from their brains but from their hearts—their very roots. All schools and systems of music are good if they are sincere, if they pulse with the heart of all humanity. And that, precisely, is the test of great music. Thus, in the immediate field of teaching playing, conducting, or composing, the goal of music study should be complete sincerity.

Gay Carusos of the Circus

(Continued from Page 676)

Runnells, a very popular clown with this circus.

In 1895 was a songster selling for ten cents was issued by Cole's Circus, Museum and Trained Animal Exposition. On the cover was depicted a bareback rider doing a somersault on his horse. This was sold as a straight songster as W. W. Cole did not go in much for singing clowns. He always looked for clowns to make people laugh and not sing. Other circuses wanted to create a community singing spirit and thus overcome some of the early harsh criticism of churches against the circus.

Then there was the Walter L. Main and Van Amburgh's Circus. Their songster carried on its cover a picture of Main who was the youngest circus owner-manager of that period. He was only twenty-seven years old. The songster was published in the late eighties and contained *Old-Time Songs* as sung by Pete Rogan, a monarch of *agrd negro* impersonators with the Walter L. Main Circus.

An Unusual Booklet

A fine item was a "Casket of Gems" that sold for ten cents and was called *The Barnum & Bailey's Greatest Show on Earth*. It is about five by seven inches in size with pictures of the two great showmen on its cover, which is printed in colors. The songster contains thirty-two pages. The title page refers to it as a *Crown Songster*. It was published and sold in the early nineties. Most of the songs are by Felix McGlenon.

A very unique songster is a four-page affair measuring nine and a half inches by twelve inches. It is a songster and programme combined and was issued by Wallace & Company's official circus. It was issued in 1897 and contains eighteen songs.

Dan Rice, one of the highest paid clowns of his day, receiving \$25,000 for one season, made good on a show not by his antics but by his localized songs, hitting off the foibles of the day. Once while imprisoned for debt he spent his time composing lyrics which were hits in later circuses. While it is stated that songsters were issued under his name, we have not been fortunate enough to see any one of them.

The "John Lowlow Great Talking Clown with John Robinson's Ten Big Shows All Combined Songster," measures seven inches by ten inches and shows a picture of this famous clown on its cover. Lowlow spent most of his life with the Robinson Circus. The first two pages of the songster contains a biography of John Lowlow.

Then follow thirteen pages of words

and music. Lowlow never sang well, but his antics, like Sam Long's, always brought "belly-laugh" and in those days a clown's success was measured by them.

A Work of Art

The masterpiece of all songsters was the Carl Hagenbeck-Wallace Circus Songster. This measures ten by thirteen inches. The cover page was drawn especially for it by Hazel Brown and shows a lion's head in the upper left-hand corner and a tiger's head in the upper right. There (wondering) doing a head-stand (standing on the head) on the horse's back. In the rear of this there are three elephants posing. This was published as late as 1920 and contains words and music of popular songs.

The majority of these songsters were published in pocket size, so that those attending the circus could slip them away and watch the show comfortably.

One can hardly describe all of the songsters issued, but it suffices to say that every fair-sized circus issued one or more each season. These songsters have become an important part of Circusiana, particularly now that many libraries put circus items into the Americana class. They are scarce and becoming more valuable each year.

It might be of interest to note some of the clowns and the shows they were with and the songs that made them. Many of these songs were requested long before the show entered a town. They were the favorites of their day and everybody hummed, sang or whistled them.

Billy Andrews—John Robinson's Excelsior Circus 1870. *I Will Never Kiss My Girl Again Behind the Kitchen Door*. John Lowlow—Robinson's River Show 1878. *You Will Never Miss the Water Till the Well Runs Dry*. Billy Butler—Adam Forepaugh's Circus 1877. *Whooa Emma and Over the Garden Wall*.

Nat Austin—Cooper & Bailey's Circus 1879. *The Old Arm Chair*. Johnny Patterson—Howe's Great London Circus. *I Met Her in the Garden Where the Princes Grow*. Charlie Parker—Yankee Robinson Circus. *Lanning's Ball*.

Sam Long—Great European Circus. *Castles in the Air*. Billy Wheeler—Dan Rice's Circus. *Brannigan's Band*. Jerry Hopper—P. A. Older's Circus. *Older Than You*.

William Rolland—Howe's Great London Circus 1875. *It Was Only the Way It Was Played On the Stage*. Billy Carroll—Nathans & Company's New Consolidated Circus. *Arthur and Martha*.

The jokes of the clowns seem very

To a new generation of American Youth ***

The imperishable melodies of generations of Americans..



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TOYLAND • GOOD MORNING • TO THE LAND OF MY OWN ROMANCE • MARCH OF THE TOYS • GYPSY LOVE SONG • ROMANY LIFE • KNOT OF THE BLUE • ABSINTHE FRAPPE

Volume II

MOONBEAMS • WHEN YOU'RE AWAY • KISS ME AGAIN • TRAMP! TRAMP! TRAMP! • THINE ALONE • BECAUSE YOU'RE YOU • I'M FALLING IN LOVE WITH SOMEONE • LOVE IS THE BEST OF ALL

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trite in this sophisticated day. Imagine some of our ancestors laughing at these anemic wheezes. These masterpieces of bucolic wit brought roars of laughter from the audiences.

DAN RICE

Ringmaster: Of what use is a drunkard's fiery red nose? Dan: It's a light-house to warn us of the little water that passes underneath it and reminds us of the shoals of appetite, on which we might otherwise be wrecked.

JOHN LOWLOW

Ringmaster: What is the difference between a soldier and a fashionable young lady?

John: One faces the powder and the other powders the face.

JOHNNY PATTERSON

His Best Story:

An Englishman who had a farm in Galway brought from England a gun. It was loaded, and he thought if he fired it he might alarm the people.

"So," he says, "I will bury the gun, a lie for one pigeon?"

and in the morning I will draw the charge."

On the following morning two laborers who were digging on the spot, found the gun, but could not find a name for it. One of them was an Irishman, the other a Welshman. Says the Irishman, "That's a telescope, I guess." Says the Welshman, "It's a musical instrument known in my country as the key bugle." "Can you play on it?" asked the Irishman. "I can," says the Welshman. "Well," says the Irishman, "you blow down the mouth and I'll finger the key at the bottom," and he shot the head off the Welshman.

SAM LONG
Sam: I killed ninety-nine pigeons at one shot this morning, at one shot."

Ringmaster: Why didn't you make it a hundred while you were about it?"

Sam: Do you suppose I would tell a lie for one pigeon?"

those activities in a sensible and balanced manner, leaving room for musical growth.

Back of all creditable musical-marching displays must stand an organization. It is an organization that must place emphasis on doing things right, on doing them well. Music fundamentals and marching fundamentals must be well taught and well learned. After the fundamentals there must be hours of work on each of each performance. The public eye and the public ear are becoming more and more critical, so there is a desire on the part of everyone connected with the band to eliminate flaws and approach perfection. There is the desire to work together in musical, marching, and social harmony.

The Need for Ideals

The need for system, for leadership, for discipline, for self-control, for morale, for loyalty, for sacrifice, and for other organization ideals is seen and understood. The practice of these ideals is a practice for future good citizenship, a practice for individual success in life. Why has so much stress been given recently to the activities and organizations in the schools? Because book-learning is not a complete education. In itself, because learning to live and work and play with other people is an essential part of the education, because finding something worth while to believe in and work for with intensity and passion makes life itself worth while. Learning the three R's is largely an individual matter, but learning to play in the band goes beyond individuality to require the highest degree of teamwork. The educational standing of the marching band is based only partly on musical and physical values, and the rest on social and citizenship values. Conveniently these social and citizenship values are a boomerang to the purely musical activities of the band. In an organization built on the apparent and necessary ideals of the marching band, music itself is most apt to thrive. Out of this kind of an organization comes a desire for better playing and for better music and a means for better playing and better music. In this indirect manner the marching band contributes to the highest standards of music education, and itself be considered worthy of educational acclaim.

I do not distinguish between grade high school, and college organizations in these evaluations of the marching band. What I have said is just as true for one as for another. There are no lessons learned in the grades that cannot be applied or better learned in college. College bands are better than grade school bands only to the extent that these lessons have been sufficiently well learned and have been kept in practice to permit performance on a higher level.

My evaluations of the school marching band hold true only when two conditions apply: first, that it is a good marching band, well trained in both music and marching, possessing the virtuous, spiritual qualities of a fine organization, and capable of presentations having the elements of good entertainment, good music, and good spirit; second, that it is an outgrowth of a band program which stresses music as a means, to an end rather than the end itself, and which recognizes that it serves both itself and the public best by performances which reflect the dignity of the school it represents and the depth and power of musical art.

The marching band should be guided by musical and educational principles rather than by the principles of entertainment, amusement, or public recognition. Playing will always be the most important thing a band does, whether it is the playing of a march or a symphony. The symphony playing band is what the teacher should have in mind from the very beginning of his instruction. It should be his intention to teach music and instructing in such a manner that each student may make the most of his artistic ability and that the band may reach its limits as a musical medium. When the band becomes a marching band it must not play to the standards of musical performance, rather its aim should be to sound just as well on the field as on the stage. If marching is worth doing, it is worth doing well, observing all the fundamentals and the formalities of a military marching

unit. A band that can play well but lacks fundamental and thorough training in marching is not a good marching band. Worse is the band that marches well but plays poorly, because it has put "the cart before the horse."

The marching band which is an outgrowth of a sound musical program brings credit to itself and to music education if its performances which come under the category of the high plane, musically and otherwise. These performances should capitalize on the attractiveness of the music-marching combination, the human formations and maneuvers on the field with the association of music ideas. By its appearances the band takes on a certain character, and suggests the character of the school and the community. If the marching and playing are mediocre and the program content is of low conception, the band and music education are discredited. If by its own acts and by those of certain "appendages" to the organization, the entertainment, musical, and emotional values are cheap, the band itself is cheap, and its cheapness reflects on, and is a reflection of, the school and community.

The elements of a marching band performance that are stressed are what give it its character and standing. If good marches and good music of popular character are stressed, the band has a certain character. If swing music or jazz is stressed it has another character. If twirling and drum majorettes are stressed they de-

termine the band's character. All these types of music and of related activities may be appropriate in a band's program, but it is their relative emphasis that determines the public impression of the band, and the band's own impression of itself.

The best marching bands and the best concert bands come from those schools where musical and educational standards are placed above all other considerations, and where the proper values and functions of the marching band are fully recognized and closely adhered to.

So it is that our evaluations of the marching band from the musical and educational standpoints are not evaluations of the marching band as a thing apart, but as an integral part of the instrumental music education program as a whole. They are based on what the best marching bands are and what they do. The best marching bands that are also the best educational bands should be the inspiration and the pattern for all others to follow.

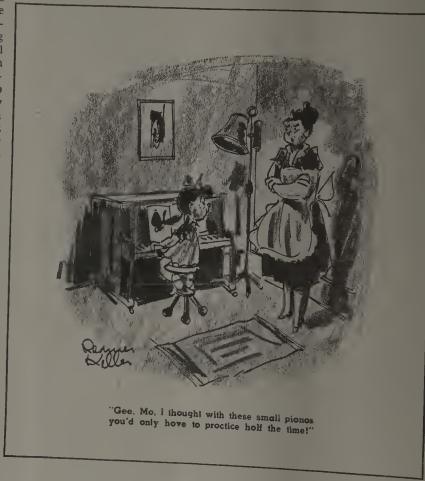
Coming Brilliant Radio Programs

(Continued from Page 661)

want to hear weekly. Occasional guest stars join the regular trio. That young baritone, Edgar Winter, who has been featured lately with a concert orchestra over the Blue network on Thursdays from 7:30 to 8:00 P.M., EWT, deserves to be watched. He should go to places. Now in his twenty-sixth year, he has both a fine voice and a pleasing personality. Wrightson entered the concert and radio field the hard way. For two years he was page boy in Radio City to help finance his studies. Although he possessed a voice of unusual timbre and resonance, he nevertheless failed to convince the networks for a long time that he was good enough to be fired as a page boy and good enough to be hired as a sustaining artist. The time came, however, when he was able to turn the tables on his critics; he obtained a commercial spot, as they call it in radio, which all paid him one hundred dollars a week, meanwhile continuing as a page boy at fifteen dollars a week. For the past two years he has been doing concert and feature radio singing. During this time he made appearances also with two symphony orchestras, the one under the direction of Frank Black and the other under the direction of Otto Klemperer.

Wrightson came originally from Baltimore, and in radio it is said he hitched his wagon to three stars, because his admiration for these other Baltimoreans who had attained the Metropolitan Opera symbolized his goal. Those three stars are John Charles Thomas, Hilda Burke and

(Continued on Page 714)



THE PIANO ACCORDION

Accordion Bass Practice

By Pietro Deiro

As told to Elvera Collins

WE HAVE RECEIVED recently several letters from readers who are discouraged merely by the progress of their right hand. They ask for practice suggestions.

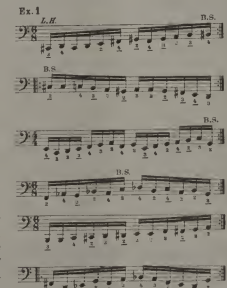
The trouble is that many players have been content to limit their bass practice to what they acquire merely in accompanying their right hand. This does not provide enough practice. The left hand is naturally not so agile as the right and is slightly handicapped on the accordion by the fact that the bass keyboard is entirely out of the range of vision. It is logical therefore that the left hand should have specially designed exercises and extra practice time devoted to it.

It is surprising how many accordions neglect scale practice for the left hand. There are probably very few who have thoroughly mastered the major and minor scales in the principal keys so that they can play them correctly at a rapid tempo with the left hand. As there is a certain uniformity of fingering the scales on the bass keyboard one might question why it is necessary to work on all of them. The reason is that such drill familiarizes one with the playing position on all parts of the bass keyboard from one end to the other. The forearm, wrist, hand and fingers must naturally shift playing positions for each part of the keyboard.

We suggest that accordioneers make a chart of all of the principal major and minor scales and divide them into groups for daily practice so that the weekly schedule will include all. Another ten minutes of daily work should be devoted to left hand practice of the Hanon five finger exercises. There are accordion arrangements of thirty of these interesting exercises, and when one considers that each should be transposed into all keys, it will be seen they provide a great deal of material.

Special bass exercises have been designed for practice on difficult bass intervals. At least fifteen minutes a day should be devoted to them for they help accordioneers quickly to locate various intervals which do not ordinarily occur in regular bass and chord accompaniments. Example No. 1, shows a group of such exercises. They were taken from the text book, "Bass Solo for the Accordion."

Some of these intervals may seem awkward, but continued practice will enable the accordioneer to perfect them so that he will never have to hesitate when he encounters one in actual playing. They should be transposed to all keys.



The reason some accordioneers have difficulty skipping intervals in the basses is because their hand position is not correct. The first thing to consider is to see if the strap at the back of the box is in the correct position. It should not be in the exact center of the box but should be off center and toward the back of the box. This enables it to pass over the back of the hand at the wrist rather than over the ligaments of the hand. The latter position will produce quick fatigue and may even cause a lameness in the arm.

The strap should not be too loose. It should be just firm enough to give the wrist room to move. The palm of the hand should rest against the back of the box for slight pressure in the closing action of the bellows. The fingers should do all the reaching for the bass buttons. Accordioneers who have been in the habit of putting their entire hand through the strap should correct their position immediately if they wish to become proficient on the bass keyboard.

There is a little trick of preparing the finger in advance which is an aid in correctly playing rapid bass passages. In order that each note may sound distinct it is essential that the

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A Record Feast for Music Lovers

(Continued from Page 662)

to records in this country. They belong to the period of the composer's "Second Symphony," and mark his reinstatement of the elements of virtuosity which he had previously subordinated to poetic expression. In his piano music, "Opus 35," based on the theme he used in his "Prometheus" music and later in the finale of his "Third Symphony," is architecturally bold and offers a freer and more luxuriant treatment of the theme than does the other work, and because of the length of the composition owns much of the improvisatory characteristics, "Opus 34" is one of a few works which Beethoven based on an original theme, and is reminiscent of Mozart and Haydn. In the history of piano music these compositions unquestionably occupy an important place, yet they cannot be ranked among the composer's greatest works for the keyboard instrument. Because Claudio Arrau plays both compositions with fine musical intelligence and resourcefulness and the recording does him full justice, this set should prove particularly valuable to piano students.

Dohnányi: Serenade in C major, Op. 10; played by Jascha Heifetz (violin), William Primrose (viola), Emanuel Feuermann (violinello), Victor set 93.

Those of us who have lamented the death of Feuermann have cause to rejoice that he made a series of recordings like the present before his untimely end. But this is not a set over which to rejoice alone because of the participating artists, for the music is delightful and would be welcome if played by less gifted musicians.

Debussy: Clair de lune, and La Cathédrale engloutie; played by E. Rostropovich (piano), Victor set 11-8240.

As a Debussy specialist, Schmitz is one of the best. His playing here is distinguished for its delicate gradations of tone and color.

The Boy in the Violin Studio

(Continued from Page 673)

The Boys Are Marching. The child's sense of humor was kept in mind and we eventually had the pleasure of seeing him with his high school orchestra as concert master.

Keep your boys students interested. For instance, the history of music may be studied as a game by bringing groups of boys together for a "Quiz" hour, and awarding a prize

to the winner. The teacher may play eight or sixteen bars of a number of well known violin compositions and award the boy who names most of the titles and composers. Creative talent may be discovered, and should be rewarded, when the boys are asked to submit original melodies—or melodies that they think are original with them. This is best carried out with a group of fifteen or twenty boys. If an embryonic composer is not "called" for plagiarism by his young critics, you will know that you really have a boy who is, as the boys would say, "Going to town."

Be very careful in your choice of easy scores for the young boy student. What does he care for Bach's "Inventions"? He "can't see" Wagner or Debussy. He will gladly work on a simple, melodious waltz or a swinging march and will play them with feeling and real pleasure. Leave the more difficult and classical work for the time when he goes into "Positions."

Remember, through it all, to have discipline and at the same time a friendly cooperative spirit in the studio.

Coming Brilliant Radio Programs

(Continued from Page 710)

Robert Weede; the last named being young Wrightson's voice teacher. In his Thursday concert, the baritone sings the sort of songs he likes to sing; the boys in the press room describe them as "long hair" selections, which is the popular term for classical numbers. Wrightson, besides his Thursday recital, has been heard of late on Sundays at 8:00 A.M., Tuesdays at 7:30 P.M., and Saturdays at 6 P.M. all time of the year.

One of the wartime entertainments which seems to have swept the country by storm, and which features headlines from the radio, stage and screen worlds weekly in what they like to call a star-spangled variety program, is the *Stage Door Canteen* (heard Thursdays from 9:30 to 10:00 P.M., Columbia network). *Stage Door Canteen* was originally opened in New York City last March as a place where our boys in service could come for good entertainment and good food.

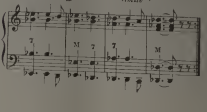
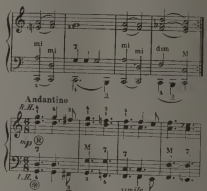
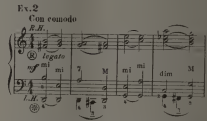
Stars from every field of entertainment have given generously of their time and talent to *Stage Door Canteen*. Many service men have experienced the thrill of their lives having sandwiches and soft drinks served to them by an opera singer, a luminary of the radio world or a Hollywood celebrity, who has asked for a dance by some famous stage star. Business, radio and the American Theater Wing have united to make this wartime entertainment a successful weekly show. The producer of the radio show is Roger White.

Accordion Bass Practice

(Continued from Page 711)

action of the finger be swift with a staccato effect and then the buttons should be released immediately. This movement is so quick that it does not require the full time value of each note and the remaining time may be used in getting the next finger ready and in position above the bass button. It will play if the finger waits until the beginning of the note to reach out and find the correct button, it will always be late and there can be no rhythmic playing.

The organ style of accordion playing generally requires the bass and chords to be held their full time value so the staccato effect is not employed. This means that there is less time to prepare the fingers between notes and the action must be more swift.



The fingers should be kept close to the bass buttons at all times. The incorrect habit of raising the fingers high off the buttons wastes both time and energy.

Correct bass fingering does away with any tendency for a draggy accompaniment. Let us always remember the standard rule of using the third finger on basses and the second finger on chords for all paniments.

We recommend concentrated study on every kind of bass rhythm. This will go from the more simple rhythmic steps into the more complicated boleros, rumbas, paso doles and even

the fandangoes. When such rhythms are perfected during practice time, they will cause no trouble later when encountered in orchestra music.

We further suggest at least fifteen minutes of daily practice on special exercises on unusual bass and chord progressions. Every conceivable bass and chord arrangement has been worked out and although some of them will require extra work, they are well worth the effort for they prepare the accordionist to play the modern music which features unusual harmony. A sample of such exercises appears under Example No. 2.

Accordionists who are particularly ambitious might enjoy memorizing such selections as *Pilgrim's Chorus* from "Tannhäuser" and *Sezette* from "Lucia" which are arranged as solos for the left hand without the right hand. These provide intriguing material and make the process of perfecting the left hand technique an interesting pastime.

If accordionists will follow these suggestions and adhere to a well arranged daily practice schedule of these various specialized bass studies they will soon find themselves in the enviable position of never encountering a bass passage which will cause them difficulty either as to speed or locating the buttons.

Pietro Deiro will answer questions about accordion playing. Letters should be addressed to him in care of THE ETUDE, 1712 Chestnut Street, Philadelphia Pennsylvania.

Guitar Music

(Continued from Page 713)

Chopin; *Pilgrim's Chorus*, Wagner; *Romance* from "Meistersinger" by Boito; *Waltz* from "Damnation of Faust"; Berlioz; "Variations on a Theme by Paganini"; *Minute*, Beethoven; and the celebrated *Fantasia* on Spanish national airs. This last mentioned number was recorded by Oyanguren. Another fruitful source for guitar music is the "American Guitar Society" of Los Angeles. All of the transcriptions and editions published by this society are by the well known guitarist, Valerio Olcott Bickford, and appear mostly in the form of collections. There is an album of Beethoven numbers, a Schubert Album, several albums of Spanish and Mexican music, and others containing compositions by some of the classic guitar writers. We also find a book for guitar and piano by Myron Bickford, which should be in the repertoire of all ambitious guitarists. Several years ago the Spanish Music Center in New York began to publish the compositions and arrangements by Julio Martinez Oyanguren and to

the best of our knowledge there are about ten of these numbers now available. From the repertoire of Vicente Gomez five excellent original compositions have been published with a promise of more in the near future. All of this guitar music literature may be procured from publishers of THE ETUDE.

It seems to us that this is an opportune time for publishers to get in touch with American composers and arrangers of guitar music. It is possible that a great deal of talent is hidden away somewhere, waiting to be discovered. On a recent visit to the home of William Foden in St. Louis, we were surprised to note that in spite of his advanced years he is still composing and arranging with no expectation of pecuniary reward.

Among more than one hundred compositions and arrangements still in manuscript there is a "Grand Sonata" in the classic style that is well worth the attention of some publisher. Let us hope that our publishers will take advantage of present conditions, and then perhaps the American composers and arrangers will come into their own.

Life with a Musical Father

(Continued from Page 655)

courage, and comfort. He taught us mushroom lore, and to this day our eyes are so trained that whenever we are in the open we instinctively search for different species of mushrooms.

A Love for Books

He also brought us a love for books. When Father was deeply impressed by a book he always had to share his reactions with us. In the past, this sort of a scene was enacted over and over again. Mother was sewing in her room. The three children were busy with homework, or blissfully wasting time. From the parlor came a series of sounds: first a cough, then a laugh, either good-humored or sardonic; then a loud "ha!" Finally, a call: "Marguerite, children, come here immediately!" In a short while the Bloch family was gathered around Father listening to a dramatic reading from Flaubert, Walt Whitman, or Shakespeare.

Father's literary choice of the hour was known to us as "The Book." His enthusiasm for people went much the same way. He would come home elated over a new marvelous person he met, and that person became the man-of-the-hour in our household.

He was never a tyrant. But his views were strong, and they could not help but have an influence on us. There was a time when our friends complained that we children began all our sentences with "Father said."

To this day, our opinions have a decided Bloch flavor, even though individually we have reacted to many things in a way opposite to his. It was impossible to be in contact with a strong force like that of Father without yielding to it.

As we grew up and went through all the silly and trying phases of adolescence, Father became irritated and intolerant of the ideas we brought home. He suffered to see outside influences change us. He would suddenly explode at anything we had to say. This was a period of great trial for us. We could not understand. We withdrew into ourselves; at meals we became apprehensive. We even became strangers. But that period passed.

Abundantly Tolerant

At other times he could be wonderfully tolerant and understanding. It was almost as though he were two different men. Many years ago, for example, the worst he could possibly have for me was a decision I made to abstain but he actually took place. We met in New York—I crushed, but defiant. There was no attempt on his part to say, "I told you so." We had a long talk, tears were shed, after which he took me to lunch and bought me the very best cigarettes. He was understanding and sympathetic. Then, for comfort, he took me to a bookshop to get me Nietzsche's "Thus Spake Zarathustra." No gesture I know of is more typically Bloch.

In the way of finances, Father had a simple way of teaching us bookkeeping. We automatically received twenty-five cents a week. It was marked in a ledger book. Every once in a while, a "delegation," consisting of my sister would approach Father (generally after lunch) and make a withdrawal. No one ever overheard his account. Instead of squandering a weekly stipend we learned to plan our finances according to our own needs. My brother needed a lot of money for constructing a radio set. My sister was something of a miser, and I had fits of extravagances and cautiousness. But I remember lying awake at our first New York Christmas, discussing with my sister the exorbitant sum of five dollars which each of us was to receive, I was sure Father would be ruined!

Even now I am concerned with Father's generosity, which has no bounds. His first thought is for the family. One must realize that he is no ordinary father. He is a creative artist who has written and will write many great works; who has all the reason in the world to think and love for himself. Yet his thoughts always went to his family. For this, he has always our sympathy and admiration.

"There is no doubt that the seed of many virtues is in such hearts as are devoted to music."—Luther

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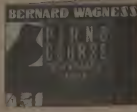
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